

The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

April 3, 1962

METROPOLITAN B-3211

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

I was glad to get your letter and will pass your kind remarks about the Ball on to Alice.

I have not heard a peep from Mr. Bloomgarden.

We have started to consult with an architect about the renovation and today I am bringing Mr. Hamilton and Mr. Thom together with Bart Hayes so that they will have a chance to get to know him better, as he happens to be in town on a lecture jaunt.

I hope to see you at least in the distance on Tuesday of next week when both Vig and I will be in town and look forward to seeing your exhibition.

With cordial regards,

Sincerely yours,

B. W.

Director

HW: cgs

April 1, 1962

Mrs. P. Gallagher
202-15 42 Avenue
Bayside, L.I. N.Y.

Dear Mrs. Gallagher:

When you did not appear on Saturday morning, my first impulse was to stop the check, but even in my indignation I could not stoop to that practice. Besides, I thought you might phone during the day to explain your extraordinary behavior.

So that the latter would make an impact on you, I am making a brief resume of your brief connection with the gallery.

- 1.. On Monday (Mar.26), after struggling with your notes, you admitted your inadequacy as a stenographer and we both agreed that you were not equipped for the job you undertook. But I assumed the responsibility by retaining you for the balance of the week since you were hired on that basis, which incidentally was a 5½ day period with Friday afternoon off.
- 2.. On Thursday, you reported your husband's illness late in the morning and I suggested that you leave at once to take care of him. However, you stated that it was not necessary for you to leave until about 4:30 and that you would just have a snack for lunch and stay on until that time. You left for the snack at 1:30 and did not return that afternoon. I assumed that you changed days.
- 3.. When late Friday morning I spoke of some details requiring attention, you stated it was your afternoon off, and I made it clear that you could not have both days. You waited until the bookkeeper handed you our check for the entire week and disappeared. Naturally, I expected an explanation on Saturday, but you did not report for work, nor did you have the courtesy of phoning.
- 4.. I called you this afternoon (Sunday), and was as certain that I recognized your voice as you did mine when you followed our greeting with dead silence, just setting down the receiver. The operator reportedn "busy" for fully ten minutes, and when she finally reached your number a man's voice (I assume your husband) answered, stating that you were out.

While I can condone inadequacy, error, etc., I find your behavior in this matter so unbelievably shocking and immoral that I must insist that you refund at once the balance between the 5½ day payment and the four days which you spent at your post (with small return to the gallery as you did little more than answer the telephone during that period). And unless I hear from you by Tuesday morning, I will send a copy of this letter to Miss Wrong.

Truly yours,

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F. R. Sullivan
AUBURN UNIVERSITY

AUBURN



ALABAMA

SCHOOL OF ARCHITECTURE AND THE ARTS

DEPARTMENT OF ART

April 11, 1962

TELEPHONE TUXEDO 7-6511

Miss Edith Gregor Holpert
Director Consultation Service
Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Holpert:

Please excuse the long delay in answering your letter of March 3, 1962. However, the end of a school term and the beginning of a new one is a period of mass confusion and time consuming.

The following information, I believe, is what you requested:

Painting - Oil
Title - Grey Greens *1943 or 42*
Name of Artist - Dove, Arthur
Stretchers - 28" x 20 1/2"
o/a size - W/frame 30 1/2" x 22 1/2"
Date - Unknown

Painting - Oil
Title - Small Hill Near Alondo
o/a size - 24 1/2" x 10"
Date - Unknown

Painting - Oil
Title - Sea Scape
Name of Artist - Marion, John
Stretchers - 30" x 23 1/2"
o/a size - W/frame 39" x 33"
Date - Unknown

Painting - Oil
Title - Huhgar
Name of Artist - Shahn, Ben
Size - 26" x 40"
o/a size - W/frame 47 1/2" x 33 1/2"
Date - Unknown

If I can be of further service to you, please do not hesitate to call upon me.

Sincerely yours,

Hugh O. Williams

Hugh O. Williams
Associate Professor of Art

HOW/lt

April 5, 1962

Dr. Ross E. Olyer
Research Fellow in Cognitive Studies
Lecturer on General Education
Harvard University
61 Kirkland Street
Cambridge 38, Mass.

Dear Dr. Olyer:

Thank you for your letter and very interesting information. Indeed I shall very much like to see the series of murals referred to and the two new examples. However, It is almost impossible for me to get away during the working season. Perhaps when the Gallery closes for the two Summer months, I can arrange for a special trip to the Delaware County Memorial Hospital.

Sincerely,

EH:fe

March 29, 1962

Mr. Heyward Cutting
57 Lakeview Avenue
Cambridge 38, Massachusetts

Dear Mr. Cutting:

Your letter makes me feel like Eliza. As a matter of fact there was ice on the ground. Actually it was a delightful respite and I so enjoyed seeing not only the entire Cutting family but also their immediate environment with the works of art so tenderly displayed. Also for your information I had a delightful dinner and enjoyed the exhibition tremendously. My date with Boris at the Ritz came through royally. As usual he was somewhat late and when I was dropped at the hotel and went upstairs I was immediately surrounded - and I mean surrounded literally - by Maxim, much to the amusement of the waiters and the two or three late guests. Thus it turned out to be a big fun evening until I got into that two A.M. train for a short so-called sleep. I hope that the reception was a great success.

I agree with you that it is hardly fitting for as great an artist as Dove to be represented with a tiny if superb example, but it was a breakthrough after all and with your help the situation in Boston should be improved in time. For your information the collage still on approval is in my estimation a major work in that medium and certainly an important ancestor for the many collagists of today. What is most interesting is the fact that the impetus for the works in this medium in the case of Dove emanated from American Folk Art, from the early embroideries combined with painting and applique of paper, seaweed, cutouts, etc. It has a character much unlike the collage of the dada and cubist periods. It might interest you that Peter Wick with the aid of Bartlett Hayes broke me down on the Demuth which I was holding for the Corcoran, and it is now on approval at the N.F.A.

For next week I have planned a session at the gallery with the Webers, Mrs., and the two younger heirs; their lawyer will be present also and at that time a decision will be made whether any number of the paintings will be for sale, and which. Should NEW YORK 1914 be among the latter I will give you first crack.

And so if you've read this far I send you my best regards and hope that the California situation was not too much for your charming wife.

Sincerely yours,

EXH:ga

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The American Academy of Arts and Letters



633 WEST 155 STREET · NEW YORK 32, N.Y.

April 5, 1962

Dear Mrs. Halpert:

I tried to reach you on the phone today to tell you that I spoke to Leon Kroll, who is very pleased with the idea of our having eight paintings by Charles Sheeler instead of four for the May exhibition.

As I told Mr. Sheeler, they should reach us by May 4 or be picked up by us on May 8.

Very sincerely yours,

Felicia Geffen

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York City

if sent by express,

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expect it to take its rightful place in even more important Company. What more can one say than "I am crazy about it"??

If only I were able to come to the Gallery in my lunch hours! — but I would be a pauper by now. Suffice it that I must write, and hope you will detect the real note of urgency in my voice.

Sincerely,

Heyward Cutting

HENRY CLAY FRICK FINE ARTS DEPARTMENT
UNIVERSITY OF PITTSBURGH
PITTSBURGH 13, PENNSYLVANIA

April 9, 1962

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

It was wonderful to read about the realization of your dream, a museum for contemporary American Art, in our nation's capital. My sentiments were echoed by Joy Miller in her Associated Press article when she referred to you as an "Art Angel".

I plan to be in New York City from May 7 through 13 and would like your permission to examine your files on Georgia O'Keeffe, Charles Sheeler, and Niles Spencer sometime during that week. Work on the dissertation titled, "The Emergence and Re-Emergence of a New Aesthetic Direction in Twentieth-Century American Art", is preceding on schedule with a completion date of August 1, 1962. Also, I would appreciate your criticism of my current painting and sculpture via color slides if you have time.

With warmest regards, I remain,

Sincerely,



Donald D. Celender
A.W. Mellon Fellow

DDC:eh

Home Address: 810 St. James Street
Pittsburgh 32, Pennsylvania

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March 30, 1962

TO: Mrs. Edith Halpert

FROM: Mrs. Elizabeth Wilder

PHOTOGRAPHER

Colton: 3835-3

5302-6

4421-1

ARTIST

Karfiel

"

Kuniyoshi, Y.

TITLE

Ogunquit Interior

Morning Sun ✓

The Dream

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apm

April 1, 1961

Miss Ines Garson, Assistant Director
Andrew Dickson White Museum of Art
Cornell University
27 East Avenue
Ithaca, New York

Dear Miss Garson:

The reason that you did not get an earlier reply is that we could find no record of the drawing by Ben Shahn entitled FEAR BEGINS AT FORTY.

I would suggest an insurance valuation of \$550 for this drawing.

The slide is enclosed for your records, but if you have an ordinary black and white photograph I should be grateful for a copy to be used in Shahn's book of photographs.

Sincerely yours,

RMH:gs
enclosure

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**CONTINENTAL ILLINOIS NATIONAL BANK
AND TRUST COMPANY OF CHICAGO**

231 SOUTH LA SALLE STREET

TELEPHONE STATE 2-6000

CHICAGO 90, ILLINOIS

TRUST DEPARTMENT

April 16, 1962

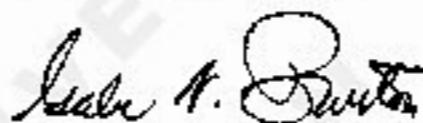
Miss Edith G. Halpert, Director
The Downtown Gallery, Inc.
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

Thank you for returning to us the original bill of sale covering the framed gouache painting which has been purchased by the Norton Gallery and School of Art.

Enclosed is our check, payable to The Downtown Gallery, in the amount of \$5,500 covering the purchase price on behalf of the Palm Beach Art Institute, Inc.

Very truly yours



Gabe W. Burton
Assistant Secretary

GWB:JGS

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April 3, 1962

Art News
32 E. 57th Street
New York, N. Y.

Dear Sir:

The following is our copy for the next issue of ART NEWS.

to April 21 ABSTRACT PAINTING IN AMERICA
1902-1923

April 24-May 19 STUART DAVIS
One-man exhibition of NEW PAINTINGS
to 1962

(Is this being reviewed?)

Sincerely,

BGH:jds

March 30, 1962

TO: Mrs. Edith Halpert

FROM: Mrs. Elisabeth Wilder

PHOTOGRAPHER

Juley & Son: 8

K 23

K 16

14

ARTIST

Karfiol

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"

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"

"

"

Halpert

Kuniyoshi, Y.

Spencer, H.

TITLE

Maine Landscape

Maine Pastures

Circus in Dover

Scrub Pines

Repose on a Balcony

Summer

Summer in Ogunquit

Resting

The Laurent Pony Cart

Bathers in Ogunquit

Summer

Landscape, Maine

Perkins Cove, Fish Houses

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March 29, 1962

Mr. Alfred V. Frankenstein
San Francisco Chronicle
San Francisco 19, California

Dear Mr. Frankenstein:

Thank you for your very enthusiastic letter. It pleased me greatly.

Since the evening of the opening party I have heard nothing but gasps and occasionally ohs and ahs. While I thought the show would create special interest and serve as a surprise to many of the younger generation and quite a few of the older, I was not completely aware that the frame of reference for most of the American art audience did not go beyond 1940 and for most 1950. All this shows the power of the press. The magazines have so consistently concentrated on the work of the "new" artists dismissing any antecedents that with the aid of several major museums throughout the country it was an accepted fact that the space age created an entirely new form of seeing which required new doing.

I didn't mean to start with a lecture, but I am really very pleased that I organized the show which incidentally has about three or four pictures for sale.

Our photographer died a few months ago and his substitute is awfully slow on the trigger, but I shall try to send you as many photographs as I can of equally pertinent pictures and will check on the slide prices meanwhile without putting through the order as it would be much cheaper to do a larger group at once. On the other hand if it is urgent I'll get going immediately. Just in the event that we did not send you a publicity release I am now enclosing one.

Sincerely yours,

EOH:gs
enclosure

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April 12, 1962

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Mr. Henry P. McIlhenny
Curator of Decorative Arts
Philadelphia Museum of Art
Benjamin Franklin Parkway at 26th St.
Philadelphia 1, Pennsylvania

Dear Mr. McIlhenny:

At last I succeeded in obtaining a tentative appraisal from a specialist in the Shaker field. Some of these items appear way below what I know is the current market value, for instance I tried to buy a swivel chair similar to Shaker's - about a year ago - and the set price was \$250.00. The same applies to many of the other items, but as the Sharps wrote to me they had no idea of the actual size and could not tell from photographs whether there were any repairs, paint removal, etc, and naturally could not merely accept my word as appraisers. Nevertheless I suppose we will have to let these ride for insurance, but I would prefer to raise the figures at least 20% overall to protect the Shakers.

Thank you for your cooperation and your patience. I look forward to seeing you next week.

Sincerely yours,

EDH:gs
enclosure

OIL PRODUCTION
RANCHING
SCIENTIFIC RESEARCH
PHILANTHROPY

TOM SLICK
NATIONAL BANK OF COMMERCE BLDG.
SAN ANTONIO 5, TEXAS

April 5, 1962

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

We are in the process of preparing a detailed inventory of Mr. Slick's art collection and in so doing have discovered what appears to be a discrepancy. Please note that on the attached letter dated June 4, 1959, regarding "Sun Water, Maine" John Marin is shown as the artist, whereas the invoice dated February 24th shows Georgia O'Keeffe as the artist. We notice from your latest brochure "Abstract Painting in America - 1903-1923" that Mr. Marin uses "Maine" in the title of many of his paintings.

We would appreciate it if you could advise us whether "Sun Water, Maine" was painted by O'Keeffe or Marin. Many thanks.

Very truly yours,

Frances Hemby
(Mrs.) Frances Hemby
Executive Secretary

flh

P.S. Also, we wonder, on Tseng Yu-Ho, if her first name is Tseng and the last name Yu-Ho, or if it is Tseng-Yu-Ho, as typed on one of your invoices.

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April 5, 1962

Mr. Richard Hirsch, Director
Allentown Art Museum
Fifth and Court Streets
Allentown, Pennsylvania

Dear Dick:

I might just as well admit that I have been very slow on the trigger. I can't tell you what a chore it was to assemble the current exhibition. Getting loans from these old collectors who bought with no other motivation than the desire to live with a work of art which evoked a true rapport was equivalent to performing a serious operation. The museums were equally loath to lend, and being a persistent character I wanted specific examples for the show and with the exception of one Demuth finally succeeded in obtaining everything I asked for. It was a terrific job to hang the large number of small paintings in the limited space and thanks to Haydenryk the framer I had three free-standing screens made between Saturday evening and Sunday morning. But I can assure you that all the effort has been rewarded. I am enclosing two clippings in the event that you don't subscribe to these cultural publications. The remarks that Emily Genauer quotes are just a slight example of what has been going on not only at the opening but ever since. The gasps, ohs and ahs that are forthcoming constantly have cheered me no end as I am now convinced that this exhibition really filled a need. From this point on nobody will dare to say that modern art in America started in 1950. I'm particularly delighted with the reaction of the few foreign visitors who evidently thought we were shooting Indians and buffalo until the mid-twentieth century. I am also pleased that a number of the younger museum directors, curators, etc. are learning their abc's and are gracious enough to say so. All in all while I'm a physical wreck I feel mighty cheerful in having extended the frame of reference for so many visitors way back to 1903.

We are now helping Seiberling of the University of Iowa in organizing a much larger exhibition in the same context, if not the identical examples, and we are sending a show to the Dallas Museum of Contemporary Art at the urgent request of Douglas Moagy. Both of these young men are among the generation who treated me as if I were a relic of the Civil War or at least of the Armory exhibition which unfortunately was also a bit before my time. Now I have become a very hip character.

(more)

Mrs. Robert H. Levi

Box 478 R. F. D. # 1 Lutherville, Maryland

April 2, 1962

Mrs. Edith Halpert
The Downtown Gallery
32 E. 51st St.
New York 22, N. Y.

Dear Mrs. Halpert,

I am curious to know what has happened about the screen by Tseng Yu-Ho I wanted to purchase. It seems to me that it has been all of seven weeks since I saw it in New York, and that by this time you should know whether or not the Richmond Museum is purchasing it.

Yours sincerely,

Robert H. Levi
MRS. ROBERT H. LEVI

#83-
1961
Access 2 pencils
H 6-44+4

16/8-

HOMER PAGE

169 WEST 21st STREET

NEW YORK CITY

29 March 1962

Dear Miss Halper:

As I mentioned over the 'phone, my research into an article about the new boom in Art as an investment have hardly carried me to a point where I can ask definitive questions. In general, I have found that recent articles such as the one in TIME leave me with interesting impressions of the intrigues of art buying and the colorful characters involved—and little else.

In general, I would like to sort out the problem of buying ~~or~~ works of art for enjoyment and as an interesting personal pursuit, and buying them as investment.

Taking a straight look at art as investment, I would like to ask if it is, indeed, a better bet than stocks, as the tip-sheets say? Are art market surveys as valid as those for stock? Without legal restrictions and collateral, as required in the stock market, could the art market be susceptible to false inflation and a possible "bust"?

On the other hand, what happens to art, itself, when it becomes a commercial commodity? What is the relation between artistic value and price as prices go up? Are young artists painting for themselves or the market? ^{some} What effect do predictions of tip-sheets about the worth of young artists have on their work, on the trends in painting?

I am aware, of course, that ^{this} is not incompatible to buy art for both enjoyment and investment. However, I would like to open up and examine this idea. I would like to know what responsible people in the field consider to be a healthy balance here. The readers of THINK are intelligent, and capable of entering the middle range of purchasing in the art field. They have had little chance to get a calculated look at what is going on here, and I would like to give it to them.

Sincerely,

Homer Page

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March 29th

Dear Mrs. Halpert:

It was well worth the trip. The show was terrific. I am keeping my eyes peeled for (so-called) expert review in the newspapers, esp. the Times for my "friend" Stuart Preston. I shall value more highly, I think, your own account of how the young entry reacted; I shall be very surprised if you don't have a superb collection of eye/ear-witness reports by the time the show closes.

Which can't be too soon for me, incidentally! I know I promised to lend things whenever you asked (and really am glad to do so), but you have seen the size of our "non-collection" and you will know how much of a hole is left by the removal of only two of our stars.

I know I have already written to you about our own ideas for making something out of this mélange — as a matter of fact I've already started to dispose of Europeans so that we can buy more Americans — you have certainly done usely by us so far — but by the same token if Joel's Café & Factory Chimneys & Tree Abstract

BIRMINGHAM MUSEUM OF ART

OSCAR WELLS MEMORIAL BUILDING
6TH AVENUE AND 20TH STREET, NORTH
BIRMINGHAM 3, ALABAMA

April 13, 1962

WILLIAM M. SPENCER, CHAIRMAN
RICHARD F. HOWARD, DIRECTOR

Mrs. Edith Halpert
The Downtown Gallery, Inc.
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Enclosed herewith is your receipt form for "Chateau 1960" by Stuart Davis which we have received in good condition. We will be glad to insure this painting for the amount shown, \$1200.00, and assume full responsibility for the painting until it is back in your hands.

Thank you for your cooperation.

Sincerely yours,

(Miss) Ella Hollingsworth
Museum stenographer

Encl: 1

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March 29, 1962

Dear Mr. Norman A. Goss:

Mr. Norman A. Goss, Director
Art Galleries
University of Nebraska
209 Morrill Hall
Lincoln 8, Nebraska

Dear Norman:

I can well explain the superscription you refer to. In 1930, shortly after Pascin died, I purchased from the American attorney for the estate the contents of two trucks which Pascin had left in New York where he planned to return after his summer "vacation" in Paris. Before he left he had signed up with the Art Students League for a teaching post and we all expected him to return in October. This explains why he had left some of his possessions here.

In addition to some personal effects there were quite a number of paintings, drawings, and the two famous sketchbooks. The drawing of Fougita was part of the overall collection.

Because I could not possibly raise the money to make the payment I asked several of his friends to join me, and after we examined the material carefully we discovered that the bulk of it was unsigned. Therefore we agreed on the estate seal and either I or Robert Laurent, his landlord in Brooklyn and a very close friend equally familiar with his work added our signatures alternately as evidence of authenticity. Whoever acquired the drawing of Fougita in the subsequent division no doubt sold it and somehow it reached your gallery. Much as I would like to take the credit for the gift I am sure this picture was not in my "lot". The two other members of the syndicate were Dr. Martin Vorhaus and Wood Gaylor, both of whom died within the past few years. And so this is the story.

As far as I know the present address of John Foote is 403 West Columbia Avenue, Champaign, Illinois. Foote was included in a special exhibition held here some years ago as a participant in "Artists from Chicago" and in my enthusiasm for his work I later purchased quite a group of his paintings which included the one you now possess. May I suggest that you have your secretary write him directly for his birthdate and I will give you the date of the painting as soon as I check our records, although he

(more) over →

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April 9th, 1962

Mrs. Dorothy Cocks
Long Tree Farm Road
New Canaan, Connecticut

Dear Mrs. Cocks:

Thank you so much for your invitation.

Much as I would like to see you again - so many years since our last meeting - it is absolutely impossible for me to get away from New York as the gallery keeps me preoccupied about eight-teen hours per day. Although I have the heat going at my new Town House all through the winter, I never get enough time to see it between September and June. When I am up there for the summer I will give you a ring and perhaps we can get together.

Sincerely,

BCH:JT

March 31, 1962

Mr. Albert Christ-Janer
Pratt Institute
Brooklyn, New York

Dear Albert:

In going through my file I came across a note in connection with William Zorach's SPIRIT OF THE DANCE, which you were considering for the "Hall" of Pratt Institute.

I am very curious about the present status of this project and would like to know how it is progressing. Won't you please let me know?

Best regards.

RON:ot

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April 10th, 1962

POZ
Mrs. Phillip M. Meyers
230 West Oakbraith Road
Cincinnati 15, Ohio

Dear Mrs. Meyers:

I am so sorry but I did not include the price of sending you the information about the Ben Shahn painting entitled "That Friday". I was under the impression that I listed the figure on the reverse side of the photograph and am sorry that I slipped up.

Incidentally, the price is \$5000.

Sincerely,

BOB:JT

March 31, 1962

Mr. William Gaines
Loans Registrar
Virginia Museum of Fine Arts
Boulevard & Grove Streets
Richmond 21, Virginia

Dear Mr. Gaines:

Thank you for your letter.

We are prepared to receive the four paintings, consigned to you by this gallery, and would like to add the STUART DAVIS which was lent by Mr. Jack Lawrence, would prefer to have the picture delivered here rather than to his home as there may be no one to receive it from Sudworth. We agreed to deliver it by our own local truck.

Sincerely yours,

BGH:tct

Paragraph 4 (m). I think this should be re-worded. We will appoint an Acquisitions Committee upon the signing of the agreement, to consist of yourself, Bartlett Hayes, the Director of the Gallery, and the Curator. This Committee of course has to be subject to the Arts Committee of the Gallery. I do not think it would be wise to tie us up to the person holding the office of President of the Friends of the Corcoran, as we cannot foresee who he would be. I would expect that you would be the Chairman of the Committee.

Paragraph 5. I think that paragraph 5 should also be changed to clarify the question as to who is to determine that the Gallery has failed to perform a term of the contract. I think it should also be limited to a failure to perform a substantial and important condition of the contract, not any technical failure, and it should be only after notice and a further failure on the part of the Gallery to correct the situation. Also, I think that this right should terminate upon your death. I am perfectly willing to have it during your life but thereafter I do not know who it would be who would have the right to terminate.

The foregoing comments would also require some changes in paragraph 7.

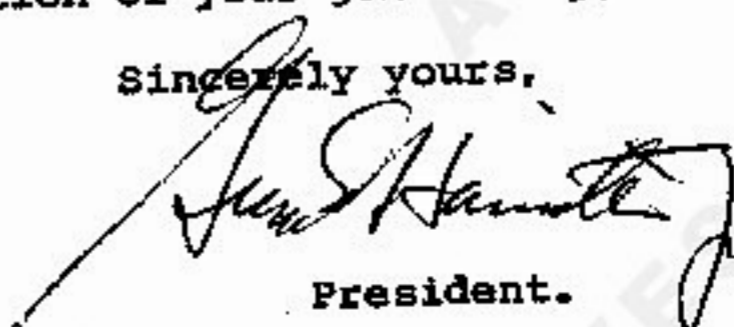
I realize that a lot of these are technical questions and I also realize that you have some very difficult tax questions. I hope that you will accept the foregoing criticisms in the spirit in which they are made, namely, to try to get us together on an agreement that is satisfactory to you and to the Trustees. You know our financial situation and I hope you realize that I cannot very well ask the Board to commit itself to expenditures that are in excess of what we might hope to obtain from our friends.

I am sending an extra copy of this letter to you as it would be most useful to me to have your attorney comment on some of these questions that I have raised.

Our next meeting of the Board of Trustees will be on the 30th of April. I would like very much to get this in a shape that can be presented to the Board at that time so that we can bring this matter to a successful conclusion.

Assuring you of my appreciation of your generosity,

Sincerely yours,



President.

GEH/rm

April 5, 1942

Dr. G. Stuart Hodge
Director
Flint Institute of Arts
1126 East Kearsley Street
Flint 3, Michigan

Dear Dr. Hodge:

Your letter arrived this morning and I am enclosing the information you requested.

The Painting by Deamth entitled "Methers" has been sold but the purchaser has agreed to rent it for your exhibition. Will you please write to her directly. Her name is:

Mrs. Charles L. Buchanan
180 W. 58th St. Apt. 4-B
New York City

The Davis Painting "Chateau" has also been sold and I will try to get you a substitution, if possible.

Will you please let us know who is to make the pick-up and when so that we will have the material in readiness for him.

Sincerely,

EGH:fe

Enc.

STATE
UNIVERSITY OF IOWA
IOWA CITY, IOWA



April 2, 1962

Department of Art

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I have started work on the catalogue which looks like a big venture. I am dying to see your current show on early American abstraction but am restraining myself for reason of pressures here and sending Byron Burford, an artist and associate professor on our staff. He will arrive in New York this Wednesday or Thursday and get in touch with you. He has a very good eye and I have given him the alternative of making any changes in our selection that the new show would seem to indicate, providing, of course, that things he especially likes are available.

I am getting so interested in the Stieglitz idea that I am considering showing only artists definitely identified with him, even though it would rule out excellent men like Davis. I am also going to try for a supplementary loan of photographs by Stieglitz with a possible supplementation from Strand and Steichen. The photographs will be exhibited in a connecting gallery along with some samples of Camera Notes and Camera Work in a case, plus some blow-ups of tributes to Stieglitz by several leaders in the arts.

I have written Mrs. Mayer at the Modern begging for some photographs and if she turns me down, perhaps you could give Byron some ideas. I know that the Metropolitan has some, but I believe that Hyatt Mayer is in Europe. I believe that Stieglitz gave a selection of his photographs to the Boston Museum. Incidentally, if you have a good photographic portrait of him or even snapshots, I would like to borrow them long enough for duplication or would be glad to have them duplicated by you at my expense. In view of the increasing emphasis on Stieglitz I think it would be desirable to have a photograph of him at least in the catalogue.

I am sure that your show is attracting a lot of attention and hope that you are also feeling much better and able to enjoy life again.

Sincerely,

Frank Seiberling
Head, Department of Art

FS:ba

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 31, 1962

Mrs. L. Page Brown
1848 Mallard Lane
Villanova, Pennsylvania

Dear Mrs. Brown:

I was very embarrassed when you telephoned as I realized then that I should have written you at least a week earlier.

Because of the enormous interest in the Osborn exhibition, we decided to extend it a week until Saturday, March 24th. The opening of our current exhibition, of which I am now enclosing a catalog in the event that one had not reached you, was such an exciting event and the attendance subsequently has been simply tremendous. We were rather late in getting our shipments off. Your painting THE KEYSTONE COPS was picked up by American Railway Express yesterday and should be in your possession when this letter reaches you.

The ORANGE HAIRRED CLOWN was among the first of the painting sold and therefore is not available. There are some other small, very handsome examples still in the Gallery, and I shall be very glad to show them to you when you are next in town.

Incidentally, in all shipments we pay the packing charges and the purchaser is responsible only for the shipping costs which are rather slight. Since we work on a minimum commission we are not in a position to compete with Knoedler's and the other galleries which handle very high-priced works of art, as compared to the figures in even our major artists. I hope you will understand.

It was so nice meeting you and I hope that you will visit us soon again.

BCH:ot
Enc.

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March 29, 1962

Mr. Richard Sessions
Department of Design
Container Corporation of America
38 South Dearborn Street
Chicago 3, Illinois

Dear Mr. Sessions:

I am sorry to be so late in replying to your letter of March 14th, but I have been very involved with an exhibition we were assembling and which has just opened this week.

While we have a number of paintings on hand which I think would fit in with your plans I can recommend a Harnett right in your own territory. This belongs to the Art Institute of Chicago and is entitled JUST DESSERT - obviously dealing with food. After you have seen this picture and if for some reason decide against it I would suggest a Raphaelle Peale owned by the Manson-Williams-Proctor Institute. This depicts a juicy steak, a carrot, etc. and is another magnificent example which might in a slightly far fetched way be considered a "trompe l'oeil".

If neither is appropriate please communicate with me again as I may have more suggestions when I go through our photographic records.

Sincerely yours,

BCH:gs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

I think you live somewhere hereabouts, and this may not be the most direct way for you to come, but it is the simplest way to find my house :

Leave the Merritt Parkway at Exit 38 and turn toward New Canaan on Route 123. Stay on Route 123 for about 2 miles. You will pass a couple of side roads... ignore a big cross road marked for Silvermine...

at the second big cross road, turn Right, up the hill, on Brushy Ridge Road. Bear Right at the curve on this hill...

Watch for the first Right after the curve... turn Right here, on to Lone Tree Farm Road (well marked, a big sign.) Bear Left at the curve on this road, and continue to the dead-end traffic circle. My house is on the circle... name out in front.

(If you know Soby's house. - you will pass it or you left on Brushy Ridge Road - turn off on to Lone Tree Farm Road soon after passing Soby's.)

Colby

March 30, 1962

TO: Mrs. Edith Halpert
from: Wilder

PHOTOGRAPHER

ARTIST

TITLE

Baker: 28-953

Hartley, Marden

Church at Head Tide

29-541

Karfiel, B.

Bathers, Ogunquit

13-795 ✓

"

Perkins Cove ✓

3148 ✓

"

Boys in Boat ✓

Kuniyoshi, Y.

Waitresses from the Sparhawk,
Ogunquit

15-264

"

Maine Landscape

1662

"

Fall of Man

12-586

"

Sea Nymphs ✓

25-285

"

Landscape w. Pond ✓

15-044

"

Watermelon

2747

Miles Spencer

Bristol Harbor ✓

3067

"

Imaginary Landscape

DG 255

"

Maine Widow

13-868

"

Moody Cutter

13-563

"

Mother and Son

16-586

"

James Locke

27-831

Zorach

Robinhood Marine

21-590 ✓

"

~~Robinson~~ The Weirs ✓

3160 ✓

"

Maine Islands ✓

30-185 ✓

"

White House, Bay Point ✓

31-57 ✓

"

Five Islands, Maine ✓

8123 ✓

"

Maine Landscape ✓

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

April 3, 1962

Theodore D. Tausig
120 Wall Street
New York 5, New York

Dear Mr. Tausig:

Please remove Gratia Snider from our bond policy.
She has not been with the gallery since March 24th.

Thank you.

Sincerely yours,

Irene Greber
Bookkeeper

ig

April 11, 1962

Mr. Frank Seiberling
State University of Iowa
Iowa City, Iowa

Head, Dept. of Art

Dear Frank:

I gather that Byron Burford telephoned to advise you that it will be more politic to revert to your original plan for the exhibition at the University and to abandon the idea of the "Stieglitz Circle". As I pointed out to him, a show under that title was held in Pomona, California just a few years ago when I helped Peter Selz with assembling a large collection including the artists involved. In addition, a few months ago Peter again selected a sizable number of paintings by the same artists to tour under the aegis of the Museum of Modern Art to ten or twelve museums during the calendar year of 1962. Thus it seems wise to abandon this idea and, in a way, more interesting to carry on with your original plan.

Burford ^{se}collected some additional paintings, but because of the limited time he had asked whether I would continue with the rest of the operation. If this is agreeable to you, would you be good enough to give me some idea as to the number of paintings (remembering that they are small in dimension if enormous in quality) so that I can send you a tentative list for your final selection. We finally settled the Weber estate and now have in our possession a superb group from which to choose. I also indicated in our catalogue, which Burford has in his possession, all those that are available in the current show and promise to list a good many others by the same artist - other than Alfred Maurer, who is not recorded in our files. I am sure that you can obtain these directly through Bertha Shaefer. And of course you can get a ~~large~~ ^{large} number of paintings by Joseph Stella from the New York Museum, Yale University Gallery and The Walker Art Center plus those at the Whitney Museum, two of which are in our exhibition.

ack

(CONT)

The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

April 2, 1962

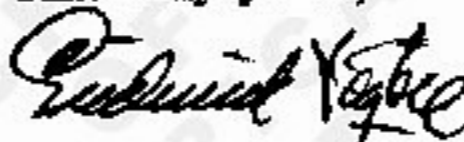
Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

I expect to be in New York on Tuesday, the 10th. I want very much to see your exhibition Abstract Painting in America 1903 - 1923 in the early afternoon. Could I pop into your office afterward because I know I will have some questions? You may remember that I mentioned to you on the night of the Ball that we are thinking seriously of a similar exhibition, but up to about 1940.

With best personal regards,

Sincerely yours,



Gudmund Vigtel
Assistant Director

GV/11

due to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



THIS SIDE OF CARD IS FOR ADDRESS

The Downtown Gallery
32 East 51st St.
New York 22,
N.Y.

April 2, 1962

Mr. Andre Emmerich
Andre Emmerich Gallery
17 E. 64th Street
New York 21, N. Y.

Dear Andre:

Thank you so much for the color print of the Maraden Hartley.

Unfortunately, I have found because of limitations of space, we cannot add to the list we had.

I am most grateful just the same.

Cordially,

Edith Gregor Halpert

EOH:jde

Dear Sirs,

Do you have

13 Poems by ^{Pl} Wilfred Owen ^{write}
illustrated by ^{no}

Ben Shahn and
Leonard Baskin?

If so, could you
let us know the
price and what
discount you'd
allow us.

Sincerely,

The Print Club
1614 Latimer St.
Philadelphia 3

3 - April - 1962

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 11, 1962

Mr. Clifford Evans
7 Peter Cooper Road
New York 10, N. Y.

Dear Cliff:

Under the impression that Wolfenden connected with the Archives of American Art was to be in New York last week, I did not follow through on your letter of March 23rd. However, I am now writing to him requesting that he release A COPY OF THE TAPE RECORDING which you have requested. I am making the necessary arrangements with Sheeler so that he too will follow through on the request.

I did not answer your letter of March 13th as I thought it best to discuss this matter with you directly. You can make notes and can actually see this specific photographic record of the "40-50 most significant paintings in his career". As a matter of fact, a number of the questions posed by you will be answered in the catalogue and booklets lent to you during your last visit. Furthermore, Harvey Arnason will be more apt to select the proper questions. I saw (and heard) Andre Previn at Carnegie Hall last night and he advised me that he is all set to cooperate with you. Happy sailing and cheerio.

Sincerely,

BCH:JT

April 2, 1962

Mr. Bartlett Hayes, Jr.
The Addison Gallery of American Art
Andover, Mass.

Dear Mr. Hayes:

I want to thank you so much for the loan of the Robert Osborn,
"Top Clown."

The exhibition was well received, and your generous loan
contributed tremendously to its success.

Sincerely,

Edith Gregor Halpert

EGH:jcs

CITY OF MINNEAPOLIS
Minneapolis General Hospital

619 SOUTH FIFTH STREET

MINNEAPOLIS 15, MINN.

FE. 2-1175

April 4, 1962

Miss Edith Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

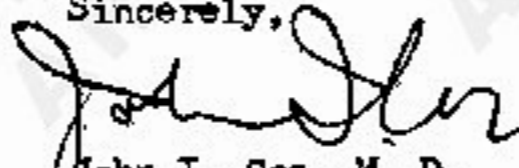
Mrs. Coe and I were sorry to miss you during our one day in New York, but we did enjoy very much the exhibit in the Gallery.

I am anxious to get a Demuth water color when I find one which appeals to me -- and one which I can afford. I am most interested in his flowers and abstracts but realize that the latter are all but impossible to obtain. The figure studies have interested me the least with the exception of his group of acrobats, and I imagine that these are all now in museums also.

I also mentioned to Mr. Marin during my visit how much I love the tempera abstraction by Max Weber which is in the exhibit. He informed me that this was part of Weber's estate and not available for sale at the present time, but I would be interested in this picture very much, if it becomes available for sale and is in a price range I could afford. I will be interested in whether you think this painting will ever become available and what the price for it would probably be.

We have certainly enjoyed ^{the} Kuniyoshi water color immensely. It is one of my favorite pictures and Mrs. Coe has come to enjoy it nearly as much.

Sincerely,


John I. Coe, M. D.
Director of Laboratories

JIC:vk

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THE AMERICAN FEDERATION OF ARTS



41 East 65th Street, New York 21 • YU 8-7700

April 2, 1962

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Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

The American Federation of Arts is planning to circulate an exhibition of 50 drawings selected from the St. Paul Gallery and School of Art's first biennial exhibition, "Drawings U.S.A." It will tour museums and art institutions throughout the country from September 1962 through September 1963.

Among the drawings we should like to include in this traveling version of the Biennial is the following which we understand is now in your possession:

"Hands" by Abraham Rattner

Would you be kind enough to consider lending this work? Loan agreement forms are enclosed in the hope that it will be possible for you to lend. One copy of the form is for your files; the other should be filled in, signed and returned to us.

A F A will, of course, assume all expenses connected with the preparation, care and transportation of the exhibition, and will insure all works in the show under our all-risk fine arts policy during the period while they are in our custody.

We hope that it will be possible for you to participate in our program in this way, and look forward to your reply.

Sincerely,

Virginia Field

Virginia Field
Head, Department of Exhibitions

VF/w
Enclosures

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March 31, 1962

Dr. John L. Coe
6524 Normandale Road
Minneapolis 24, Minnesota

Dear Dr. Coe:

I'm so sorry to have missed you and Mrs. Coe during your recent visit.

John Marin mentioned your interest in the work of Charles Demuth and also indicated that you did not have time to look at the new examples we have in our possession.

If you would like to have photographs of two or three of the paintings, I shall be very glad to send them to you. However, I would very much like to ascertain whether your interest is in the figure, subjects or in still life (flowers). If you wish to have prints sent to you, won't you please advise me accordingly--and I hope that I will be "on tap" on your next visit to New York. Meanwhile, my best regards.

Sincerely yours,

EOH:ot

Seattle

April 5, 1962

Mr. Norman Davis
Vice President, Art Exhibits
Century 21 Exposition
Exposition Building
Seattle 9, Washington

Dear Mr. Davis:

It just occurred to me that you were not advised that the Painting by Stuart Davis entitled, "Int'l. Surface No. II" is now owned by collection and is therefore not available for sale. If you wish a card can be attached to the picture crediting it to an anonymous collection.

I hope your Exhibition will be a great success.
Good luck.

Sincerely,

RMH:fe

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April 5, 1962

Mr. Gudmund Vigtel
Assistant Director
The Corcoran Gallery
Washington 6, D. C.

Dear Mr. Vigtel:

Mrs. Halpert has received your letter of April 2nd and asked
me to tell you that she will be delighted to see you here on
Tuesday the 10th.

Sincerely yours,

Oratia Snider
Secretary

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April 5, 1962

Mr. Howard K. Friedman
Jobst Equipment Company
P. O. Box 114
South Orange, N. J.

Dear Mr. Friedman:

Since I did not hear from you until your letter dated April 3rd reached me I sent the Painting to the Exhibition as we had previously arranged. Consequently it will not be possible for me to send it to your home until the picture is returned to me. We can then discuss the price situation, although I doubt whether I could make so much a concession.

In any event you will hear from me when the Painting is returned.

Sincerely,

BHM:fa

March 29, 1962

Notice to publishing information regarding sales transactions, transmitters are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published is lying. It can be assumed that the information published is lying 60 years after the date of publication.

Mr. Douglas Mac Agy, Director
Dallas Museum for Contemporary Arts
3415 Cedar Springs Road
Dallas 19, Texas

Dear Douglas:

In the stress and drang of hanging this odd exhibition, trying to keep each artist's group as a unit, and waiting breathlessly for the arrival of several delayed pictures I did not get a chance to write to you.

I am delighted that you will see the show "in person" and hope that you will hang around the gallery long enough to hear the gasps, ohs, and ahs. While I realize that a good many of the younger generation did not know that modern art in America started about 1930, I am truly surprised that the reaction has been so general. Perhaps it was a wise idea to limit the dates to a twenty year span, ten before and ten after the Armory Show. In looking over the records I find that there are a good many more by the same artists which should be available plus others of which we have no records. I can't seem to find a well-illustrated catalogue of Stella's work for reference. Do you know of any?

In any event it will be grand to see you and we can discuss the matter at length. Best regards.

Sincerely yours,

ROH:go



PHILADELPHIA MUSEUM OF ART • FAIRMOUNT

BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • P.O. Box 7646 PHILADELPHIA 1

April 5, 1962

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Enclosed please find our receipt for
your Inspirational Drawing which arrived safely
today.

I have spoken to Mr. McIlhenny with
regard to the photographs requested by Mrs. Rockefeller.
He is very busy installing the exhibition at the moment
and would be very happy to have a complete set made after
the opening April 18. He hopes you will forgive the
delay.

With many thanks for your help with
the valuations,

Sincerely yours,

Gertrude Toomey
Gertrude Toomey,
Registrar.

March 29, 1962

Mr. M. J. Crowley
Commercial Office Supply
Division of C. I. T.
650 Madison Avenue
New York 22, New York

Dear Mr. Crowley:

At your request I am glad to give you the current valuation for insurance purposes for the painting listed below.

Abraham Rattner	STUDIO INTERIOR, NIGHT COMPOSITION 1954 oil 32x18 3/4	\$ 2800.
" "	VERTICAL COMPOSITION IN ROSE WITH TWO FIGURES 1952 oil 38x51 1/2	5000.
" "	FARMSCAPE NO. 6 1955 oil 18x15	1600.

Sincerely yours,

EOH:gs

4 April 1962

Dear Edith:

First, my appologies for no note of thanks earlier. It has been one of those somewhat dead times when the mind lags, the ability to put anything together, and as usual both the energies and the impulse follow leisurely into the doldrums. One sits it out. Perhaps graceful sitting comes with time (though I doubt it) but for now, it is most ungraceful. Snarl: yearn: experience that peculiar guilt and do nothing whatsoever. That, all that, is my appology.

But Charley is wonderful! I could give him no greater compliment than to say that he alone gave me some vision of what the comic might be, what comedy might draw from us and permit to enter in its former place. Nothing more could be said to Mr. Osborne than that he caught all this, quite hammered it into place. I was sorry not to have seen the show, but I doubt very much whether there could have been a finer Charlie: the one I have is the one I remember. My thanks.

I hope you are well. Very soon I should see you, making tentative plans to come to see the show early next week. Perhaps we can talk for a bit then?

Again my thanks, and love:

Robert

Robert Kanner

March 30, 1962

TO: Mrs. Edith Halpert

FROM: Mrs. Elizabeth Wilder

PHOTOGRAPHER

ARTIST

TITLE

Bogart

Halpert

Cove, Ogunquit

"

Maine

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HARVARD UNIVERSITY
CENTER FOR COGNITIVE STUDIES

61 KIRKLAND STREET
CAMBRIDGE 38, MASSACHUSETTS

March 30, 1962

The Downtown Gallery
32 East 51st Street
New York, New York

Dear Sir:

On a recent trip to the Philadelphia area I had the opportunity to see an unusual art work which impressed me as a psychologist and which I think would interest you.

In a recently completed series of murals for the Pediatric Department of the Delaware County Memorial Hospital the artist, Anne Chuse Richardson, has used her skill and imagination to create a group of paintings which speak to each individual. Because these murals create a new world to be experienced they have proved to be of great therapeutic value. The doctors and nurses who have lived with these paintings during the ten years since the work was begun tell me that looking at the murals is a continually rewarding experience, for there is always something new to be discovered in them.

A public presentation of two new murals by Mrs. Richardson will be held in the Pediatric Department of the Delaware County Memorial Hospital (Lansdowne and Keystone Avenues, Drexel Hill, Pennsylvania) on Sunday, April 8th at 2 P.M. I believe this occasion would be an excellent opportunity for you to become acquainted with the work of this artist.

Sincerely yours,

Rose R. Olver

Rose R. Olver, Ph.D.
Research Fellow in Cognitive Studies
Lecturer on General Education

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April 10, 1962

give and transfer unto the Donee the title and ownership in and to the paintings and other works of art itemized and described in the schedule annexed hereto and marked Exhibit B, retaining to itself an estate for the life of Edith G. Halpert (the Individual Donor) in the said works of art."

With respect to the comments under the heading "Paragraph 3", I do not agree with the proposed omissions. Your retention of a life estate would mean legally retention by you of possession until you die. However, it is part of the arrangement, as stated in Paragraph 3, that possession of the collection will be delivered by you upon completion of the alterations. The paragraphs which Mr. Hamilton proposes to omit make it clear that the delivery of possession by you is merely by way of loan, that you have the right to reacquire the pictures at any time during your life, and that you have the right to assign or release your life interest or parts of it from time to time. These points should be made clear and it should not be necessary to rely solely on the language of a reservation of an interest or a life estate when possession is being delivered by you. The foregoing applies equally with respect to DG. Apparently, Mr. Hamilton has no objection to the substance of the paragraphs. Note that the enclosed form contains these provisions.

As to Paragraph 4(e), he suggests fixing a maximum annual expenditure by Corcoran as to expenses of shipping items to you from time to time, which is, of course, for you to decide. He also suggests that the question of scheduling and extent of return of items to you should be within the discretion of the Corcoran, but it would be necessary for you to qualify this, otherwise your right to require return of items would be wholly subject to the willingness of Corcoran.

As to Paragraph 4(g), this deals with the question of the proper housing of the collection, which is entirely within your province. As to Paragraph 4(h), his suggestion that it be stipulated that the renovation and air conditioning shall not exceed blank dollars seems incorrect. We are not interested in limiting the amount which they can spend but we are interested in making sure that enough is spent to do a proper job. Hence, if a dollar amount is to be specified, it should be in terms of a minimum amount which they must spend rather than a maximum. The other points raised are for your consideration.

As to Paragraph 4(j), I do not agree that the provisions should be changed to state that the amount of the expenditures for the care of the collection should be within the discretion of Corcoran. This would result in the provision

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ELIOT INSTITUTE OF ARTS-SIZES OF PAINTINGS

Charles Demuth	Bathers	7-3/4 x 9-3/4
Arthur G. Dove	Silver Tank - - - -	5 x 7
	Pyramid Formation -	5 x 7
	Sky V - - - - -	5 x 7
	From Lake Geneva - -	5 x 7
John Marin	Pines, Small Point, Maine ---	18 1/2 x 23 1/2
	Sea Movement in Greys III----	15 x 21
Abraham Rattner	Window Cleaner in Yellow ---	14 x 18
Max Weber	The Mirror - - - - -	23 x 17-1/4
Yasuo Kuniyoshi	Maine Landscape - - - -	9 x 12
William Zorach	The Glass Flats - - - - -	15 x 22

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Mr. Norman A. Goske

pg 2

March 29, 1962

Dear Mr. Goske:

may have that information also.

I do hope you will be in New York to see our current exhibition which continues through April 21st. It really is a sizzler and we have had a number of requests from museums throughout the country and will probably receive many more as the show is really creating a sensation. It is astonishing how many of the visitors are overwhelmed with the idea that the avant-garde of today have an honorable American ancestry and that these old boys and girl anticipated many of the current movements to such an extraordinary degree. It is too bad that we cannot tour the exhibition as so few of the pictures will be available for this purpose. We promised faithfully to return the loans immediately after we close the show. In any event, I hope that you will see it although I'm sure you will not be as surprised as some of the less informed museum personnel, critics, artists, and the public. And so, my best regards,

Sincerely yours,
In addition to your personal collection, I have a number of paintings, drawings, and the two famous sketches. The drawing of Justice was part of the overall collection.

EOH:gs

Because I could not possibly raise the money to make the payment I asked several of his friends to join me, and after we examined the material carefully we discovered that the bulk of it was unfinished. Therefore we agreed on the estate sale and either I or Robert's partner, his landlord in Brooklyn, was a very close friend equally familiar with his work and our signatures appeared as evidence of authenticity. Whoever acquired the drawing of Justice in the subsequent division no doubt sold it and somehow it reached your gallery. Much as I would like to take the credit for the gift I am sure this picture was not in my "lot". The two other members of the syndicate were Mr. Martin Thomas and Wood Taylor, both of whom died within the past few years. And so this is the story.

As far as I know, the present address of John Wootte is 403 West Columbia Avenue, Champaign, Illinois. Wootte was included in a special exhibition held here some years ago as a participant in "Artists from Chicago" and in my enthusiasm for his work I later purchased quite a group of his paintings which included the one you now possess. May I suggest that you have your secretary write him directly for his private and I will give you the date of the painting as soon as I check our records, although he

(more)

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 31, 1962

Reimer, Inc.
202 East 53rd Street
New York 22, New York

Gentlemen:

A few days ago you were good enough to send a man to check into our problem with the entrance door relating to the hinge which no longer functioned well.

Instead of repairing the hinge, or substituting it, your man evidently shaved the bottom of the door and now we have difficulty in getting the two sections to meet. In any event, in order to have one door swing, the other has to be opened as well, as the entire section is out of joint now.

Would you please have this re-examined and repaired as we are having much more difficulty than we had before. I shall be most grateful for your attention.

Sincerely yours,

EOH:et



San Francisco Chronicle

KRON-TV
CHANNEL 4
KRON-FM

April 1, 1962

Dear Mrs. Halpert -

Thanks so much. I am not in an all-fired hurry for the slides, but the sooner I get them the happier I'll be. I could use them in lectures at the University of California in May and June, and I should certainly have them by mid-July in order to take them to Europe for my courses there. I think I forget to ask for a slide of the Stella reproduced in the catalogue. I want that one, too. I'll look forward with keen pleasure to seeing the black-and-whites.

Best regards

SAN FRANCISCO 19, CALIF.

GARFIELD 1-1111

BROOKS MEMORIAL ART GALLERY

OVERTON PARK
MEMPHIS, TENN.

April 17, 1962

Miss Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

Enclosed is a copy of the catalogue of our current loan exhibition of recent American painting, to which you have generously contributed. The show had to be gathered and presented in a rather short space of time this year, and we hope to produce a more impressive catalogue next time. If additional copies of this one are desired, they may be had upon request.

Also enclosed is a copy of the first newspaper announcement of the exhibition. Clippings of later releases will be forwarded as they are published.

The committee of selection for the purchase of a painting from the exhibition has made its choice. The committee was composed of the officers of the sponsoring organization, Art Today, representatives of the art departments of local colleges and universities, and myself. The choice was Kenzo Okada's "Moon Steps," from the Betty Parsons Gallery. The Brooks Memorial Art Gallery is pleased to receive this significant addition to its contemporary collection.

Please accept our sincere thanks for your assistance in making possible a fine exhibition. All works will be returned prepaid after its close on May 6.

Sincerely,

R. L. Shalkop
R. L. Shalkop
Director

RLS:skb

enclosures - 2

Nothing information regarding sales transactions, are responsible for obtaining written permission from the artist and purchaser involved. If it cannot be after a reasonable search whether an artist or living, it can be assumed that the information listed 50 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 3, 1962

Associated Hospital Service of New York
80 Lexington Avenue
New York 16, New York

Gentlemen:

Will you please remove Gratia Snider from our group plan
60693PT Her last day with the gallery was March 24th.

Thank you.

Sincerely yours,

Irene Gruber
Bookkeeper

March 30, 1962

TO: Mrs. Edith Halpert

FROM: Mrs. Elisabeth Wilder

PHOTOGRAPHER

ARTIST

TITLE

Klein: E 544

Karfiel

Ogunquit

7045

"

In our Shack

6973

"

Fields Island

F 316

"

Perkins Cove

B 291

"

Maine Trees

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

March 29, 1962

pol ok 28

Dr. F. M. Hinkhouse, Director
Phoenix Art Museum
45 East Coronado Road
Phoenix, Arizona

Dear Dr. Hinkhouse:

I am so sorry to have missed you on one of your rare visits to the gallery.

Our new receptionist gave me a note to the effect that you were interested in having an exhibition of O'Keeffe's paintings. There is no indication however as to dates of the show, number of examples, and the overall pattern that you had in mind. If you will write to me about this I will be glad to check with Miss O'Keeffe to ascertain whether in this instance she will break her rule about sending an exhibition of her work which if sizable would require loans from the Stieglitz collection in various museums.

Won't you let me know your wishes in the matter?

Sincerely yours,

EGH:gs

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Mr. Richard Hirsch

pg 2

April 5, 1962

Certainly if you want a show of this type I will be very glad to help you as we have a pretty complete record certainly of the artists associated with the gallery, and I am sure can find an excellent group particularly after the first of December. How about coming up to see this show which will continue through April 21st? Evidently the limitation which disturbed me was a plus rather than a minus as the impact in this capsule form seems to function with a bang.

You will be interested I am sure to learn that Mrs. Detweiler and I have become great buddies. She decided to retain for herself the two paintings which were so badly messed up and has agreed to present the others to the Corcoran Gallery as additions to the collection I am presenting to that institution. Her name will appear on the little plaques and she will be rewarded with a tax deduction. I was really delighted with her response and her generosity as these pictures will certainly represent important documentation.

And so I look forward to seeing you sometime before April 21st. My best regards.

Sincerely yours,

BHR:gs
enclosures

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San Francisco Chronicle

KRON-TV
CHANNEL 4
KRON-FM

April 6, 1962

Dear Mrs. Halpert -

Thanks so much. I certainly want color slides of the Hartley, Marin, O'Keeffe, Sheeler, and Stella which are reproduced in your catalogue; and if I could see photographs of other things in the show, I'd probably want them, too.

Best regards

SAN FRANCISCO 19, CALIF.

GARFIELD 1-1111

Langlois, Oregon
12th April, 1962

The Director,
Downtown Gallery,
32 East 51st Street,
New York City, New York.

Dear sir:

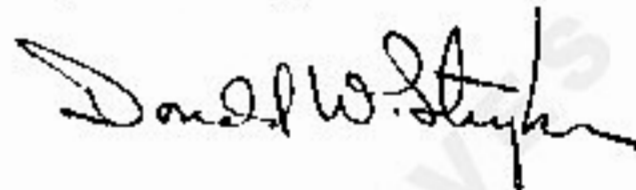
I have two paintings of Arshile Gorky. They were given by him to a very close friend, I believe in the mid-thirties. When she died a few years ago she gave them to me.

I wish to dispose of them and wonder if you might be interested in handling them. They are unsigned, however and this undoubtedly will reduce their value?

Since Oregon is a long way from New York, perhaps you have some suggestion as to how I might ship them to you for your inspection? That is, if you are at all interested in them.

I inclose a stamped, addressed envelope for your answer. Thank you.

Very sincerely,



Donald W. Stryker

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March 29, 1962

Miss Nancy Schoolar
Secretary to Mr. William Lescaze
211 East 48th Street
New York 17, New York

Dear Miss Schoolar:

Since the painting by Tseng Yu-Ho entitled FOREST 1956 was sold so recently to Mr. Lescaze we are in no position to change the valuation, but if you want a figure for insurance you can of course use the "gross" figure disregarding the 10% special discount. If so I would be glad to send you a separate letter to that effect.

Sincerely yours,

BGH:gs

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April 5, 1962

Mr. Alfred V. Frankenstein
San Francisco Chronicle
San Francisco 19, California

Dear Mr. Frankenstein:

At last I have succeeded in obtaining the sufficient number of photographs to send you and will fill the gaps as the prints arrive. Baker will make the slides on Monday and these will be sent to you directly.

I think you might be interested in seeing the enclosed clips. 12 museums are pleading for the exhibitions and others are planning to organize similar shows. I, frankly did not realize that the ignorance was so rampant and am much more astonished than I anticipated. There sure is room for a well illustrated book.

Will you be good enough to return any of the photographs that you do not want to retain. I am sending a tentative bill subject to revision.

Sincerely,

BE:fs
Encs.

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April 2, 1962

Mr. Homer Page
169 West 21st Street
New York, N. Y.

Dear Mr. Page:

As you can understand, numerous requests come to Mrs. Halpert for information of the kind you are seeking.

Unfortunately, Mrs. Halpert does not have the time to devote to such matters, as she is preoccupied with activities here at the gallery. And we are now in an especially busy season.

She has asked me to convey her regrets to you, and to wish you best luck in your endeavor.

Sincerely,

Janice D. Spear

A.F.A.

March 29, 1962

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. C. M. Heffner
235 West Greenwich Street
Reading, Pennsylvania

Dear Mr. Heffner:

I'm sorry to be late in answering, but if you still have the watercolor referred to in your letter of March 17th won't you please send it on for our consideration?

Many thanks.

Sincerely yours,

EGH:gs

April 2, 1962

Mr. Clifford Sutliff
Paul Planert Interiors
4615 Fifth Avenue
Pittsburgh 13, Pa.

Dear Mr. Sutliff:

We are running short of paintings by Tseng Yu-Ho. Will you
be good enough to return to us the two now in your possession.
These are:

1. BIRTH OF BAMBOO
2. MUSHROOMS HOME

Thank you so much.

Sincerely,

Edith Gregor Halpert

EGH:jds

April 12, 1962

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Railway Express
620 Fifth Avenue
New York, New York

Gentlemen:

On February 27th under your receipt number 539-601 we sent to the Albright-Knox Art Gallery, Buffalo 22, New York, a package containing an original silkscreen by the artist Ben Shahn. This was rolled and placed into a regulation tube container.

We are enclosing a copy of a letter received from the Albright-Knox Gallery. This is self-explanatory. The silkscreen was returned to us and can be examined at your convenience. It is damaged beyond repair. The insurance value on our Railway Express receipt is listed at \$200.00.

Sincerely yours,

ROH:gs
enclosure

April 5, 1962

Mrs. John Stauffer
65 Mount Street
Worcester 2, Massachusetts

Dear Mrs. Stauffer:

It has been a long time since I have had the pleasure of seeing you and Mr. Stauffer, and I do hope that you will get in to see our current exhibition another catalogue of which is enclosed as a reminder. I am sure that you will find this a very interesting experience. Many of the paintings, all of which were produced ten years before the Armory Show and ten years after, have not been on view in New York for twenty or thirty years and there has been the most tremendous excitement about this event.

We are following this exhibition with an equally important one - a one-man show of recent paintings by Stuart Davis. In view of his very slow production we are obliged to borrow a number of paintings, and I am writing to you in the hope that you will be kind enough to lend us his STANDARD STILL LIFE NO. 2 dated 1958 as it is a very important example in the context of the show, which will open on April 23rd and will continue for a period of a month. We will of course be glad to pay all the transportation charges and if it is convenient for you to retain this picture on your insurance policy will also take care of the pro rata insurance premium.

I hope that you will cooperate with us as it is most important to include your painting. In replying would you be good enough to advise me how the credit line should read in the catalogue? A self-addressed postcard is enclosed for your convenience. Meanwhile I do hope you will come in shortly as it is always so nice to see you and Mr. Stauffer.

Sincerely yours,

SOH:gs enclosure

P.S. We should like to have the painting here considerably before the opening as the magazine reviewers come in one to two weeks before to make the publication deadline.

Colby College

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April 2, 1962

Mrs. Elizabeth Wilder
158 Newbury Street
Boston 16, Mass.

Dear Mrs. Wilder:

The following are the sources from which you can obtain the photographs requested in your letter of March 30.

Mr. Oliver Baker
25 Washington Square No.
New York, N. Y.

Mr. George Karfiol
35 Westfair Drive
Westport, Conn.

Mr. Peter Juley
325 W. 57th Street
New York, N. Y.

Mr. Colten
35 Rugby Road
Roslyn Heights, N. Y.

Suzuki
27 W. 15th Street
New York, N. Y.

Mr. Klein is deceased, and thus his Karfiol photographs are no longer available.

I am enclosing your lists. If there is anything further I may do, please do not hesitate to let me know.

Sincerely,

BOK:jds

Enclosure

THE VIRGINIA MUSEUM OF FINE ARTS • BOULEVARD AND GROVE • RICHMOND 21

3 April 1962

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

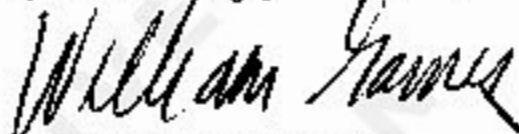
Dear Mrs. Halpert:

Thank you for your reply to my letter regarding the return of loans to our exhibition, AMERICAN PAINTING, 1962.

As you request we will have the Stuart Davis painting returned to you rather than directly to Mr. Lawrence.

We are grateful for your generosity in lending to our exhibition, and we particularly appreciate your aid in facilitating the loan of Mr. Lawrence's painting.

Sincerely,



William Gaines
Loans Registrar

WG/gg

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

4.3.62

Dear Edith Halpert,

I hope you remember me as Nan Sterrett's sister, way back when, in Ogunquit. Your name comes up so often among people I know, I think it would be fun to get reacquainted. I see Florene Maine all the time. Bae von Schlegell has just been visiting me. I see Margaret Karfiol in Maine. And now the Charles Carpenters, who are my near neighbors, tell me they have been talking to you about Shaker things.

I hope you are free to come to see me on Sunday April 15... either for lunch at one o'clock... or about four for tea or cocktails... whichever would suit you. You can guess I collect, since I know Florene. And the Carpenters, who will join us, have some glorious pictures they will love to show you, I'm sure.

I look forward to hearing you will come.

Sincerely,

Dorothy Cocks

Lone Tree Farm Road
New Canaan, Connecticut
phone Woodward 6-2110

OVER

March 30, 1962

TO: Mrs. Edith Halpert
FROM: Mrs. Elizabeth F. Wilder

PHOTOGRAPHER

ARTIST

TITLE

George Karfiol: 329-1

Karfiol

Cows Crossing Field

549-3

"

Scrub Pines

548-1

"

Fishing Boats ✓

560-3

"

The Beach ✓

544-1

"

Maine Shore

"

Ogunquit Cove ✓

"

Boy Bathers ✓

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J. TOWNSEND RUSSELL
158-A EAST 74TH STREET
NEW YORK 21, N. Y.

April 11, 1962

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

I am writing you herewith to confirm our verbal understanding that I wish to purchase Zorack's life size statue of his daughter from your gallery, and will do so, paying cash, on or about September 15, 1962.

It is my understanding that this sculpture is priced at \$4500.00 net to me, that your truckman will deliver it to the above address and place it in the garden behind my studio.

Would you send me a copy of the best overall volume on Zorack and his work. I will be especially interested if the bronze of his daughter is included in the illustrations.

With kind regards, I am,

Sincerely yours,

J. Townsend Russell

JTR:nvs

P. S. Also as per our conversation, I wish to confirm that this little statue will be moved to my home in Nantucket, Massachusetts, during June 1963.

JTR

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SANTA BARBARA MUSEUM OF ART

1130 STATE STREET SANTA BARBARA CALIFORNIA TELEPHONE WOODLAND 5-8569

16 April 1962

Mrs. Edith Halpert
The Downtown Gallery, Inc.
32 East 51 St
New York 22, N. Y.

Dear Mrs. Halpert: *Edith*

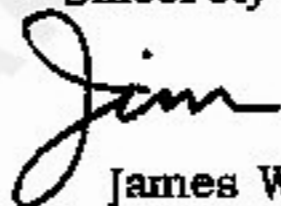
As with all good things, the end has come and our exhibition "Painted Papers" is now a memorable event of the past. We deeply regret its short life, for it was a show containing such a wealth of rewarding experiences that people were drawn to it again and again, and still there was more to go back to.

The loan of your Davis, Dove, O'Keeffe, Rattner and Weber was significant to the total effort and its successful realization, proving that singularly and collectively watercolor is a commanding means of expression. On behalf of the Museum - and speaking especially for William Hesthal and myself - I offer our warm gratitude for your kind cooperation. There is, I trust, some measure of gratification in knowing that such a showing has brought pleasure to many hundreds of persons and that your participation made this possible.

We are returning loans as soon as we can; our Registrar, Mrs. Egner, will be forwarding releases very shortly.

With all our thanks and appreciation,

Sincerely yours,



James W. Foster, Jr.
Director

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File

THEODORE D. TAUSSIG

120 WALL STREET

NEW YORK 5, N. Y.

WHITEHALL 3-5168

FIRE ISLAND PINES
JUNIPER 3-5555

REAL ESTATE
INSURANCE

April 2, 1962

Mrs. Edith G. Halpert
32 East 51st Street
New York 22, New York

Dear Edith:

Thank you for the lists of valuations for both Galleries
for the months of September, 1961 through March, 1962.
Enclosed are invoices for the respective earned premiums.

No [A value of \$1,480. has been added to the Downtown Gallery's
figure for February, 1962 so as to include the coverage in
transit of the five paintings sent to the Felix Landau Gallery
in Los Angeles.

Best regards.

Sincerely,

Fed
THEODORE D. TAUSSIG

Price to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Albright-Knox Art Gallery
Buffalo 22, New York
Members' Gallery

March 31, 1962

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York, New York:

Dear Mrs. Halpert:

On February 9, 1962, we received a Ben Shahn silkscreen, Lute and Molecules, in damaged condition. The cardboard tube in which the work had been packed was dented and flattened at one end, crushing the silkscreen in several areas. There are about nine places in the brown painted part of the silkscreen that reveal chipped paint. The work was returned to you because we were unable to handle a damaged object.

Sincerely yours,


Mrs. Eugene S. Blamm

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 10, 1962

New York Graphic Society
Greenwich, Conn.

Gentlemen:

We have your invoice number 617 for 20 copies of the book VULGARISMS. May we ask you to please come and pick these up?

Many thanks,

Sincerely yours,

Irene Graber

ig

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CLASS OF SERVICE
This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION

TELEGRAM

W. P. MARSHALL, President

SYMBOLS
DL = Day Letter
NL = Night Letter
LT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

PFA135 SB182
S OPA159 PD OAK PARK ILL 10 1139A OST
MRS EDITH HALPERT, DOWNTOWN GALLERY
32 EAST 51 ST NYK
EXPECTED WEBBER APPRAISAL TODAY URGENT PLEASE PLEASE PLEASE
PLEASE
JOSEPH R SHAPIRO 516 AUGUSTA OAK PARK ILL

PLEASE FOUR TIMES.

April 5, 1962

Mr. Lawrence Fleischman
19480 Burlington Drive
Detroit, Michigan

Dear Larry:

If by this time you consider me a bore I can't really blame you as I have repeated myself pretty consistently in connection with your account which still shows a balance of \$18,203.50.

My new accountant just checked and found that the debits and credits balanced way back in December of 1958, and since then there has been a continuous increase in the former. As I advised you on several occasions I am not in the position of Knedler or Wildenstein to sustain such a balance, and as a matter of fact I hear they don't. I really don't like to lose interest on the government bonds which I had to sell in order to maintain your account, and I also don't like to lose the additional profit I could have made on many of the paintings which you have had in your possession at special prices that I always gave you in appreciation of what you have done by stimulating the interest in American art whether or not (mostly not) it involved our artists.

At this point, much as I love you, I will have to ask you either to make a payment of at least \$10,000.00 or return the William Harnett STILL LIFE WITH LOBSTER since you returned the less important examples which prompted me to reduce the figure on the major example. Won't you please let me hear from you by return mail?

My best regards,

Sincerely yours,

EDH:gs
enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

(enc.) DAVID B. SHOTWELL
R. D. 3, READING, PA.

March 31st., '62.
Saturday.

Mrs. Edith G. Halpert,
32 East 51st. Street,
New York City.

Dear Mrs. Halpert:-

I typed off the enclosed from an article about you which appeared in our local paper some time back. I paint fine water-colors and ask only \$500 apiece for them. What I wish to ask you is, could you not spend a week-end with my husband and me here in the country, inasmuch as it is almost impossible for me to come to New York? (I would gladly pay your train or bus fare both ways). We can put you up very comfortably, and you would then see my things in their proper setting. My paintings are rather special - birds, insects, animals - that sort of thing. None larger than two-by-two feet.

If you were to ask, "Who taught you?" my reply would be: I am largely self-taught, having started at the age of five or thereabouts. However, you could call me something of a disciple of Dr. Earl L. Poole, nationally known bird painter, one-time head of Reading Museum and Art Gallery, now retired. And of my own husband. Both fine artists in their own right.

I am cook, housekeeper, gardener, etc., etc., and that is why I have to remain on the job. If you wish to find out about us in regard to coming for a day or two, you could telephone friends who drove over from New York last summer, and I am sure they will vouch for the comfort of their week-end here: Mr. and Mrs. Edward Gundy, Tudor Gardens, 2 Tudor City Place, N.Y. 17, New York. Mr. Gundy is a big wheel with King Features Syndicate. The only other thing to add is that my husband is a graduate of Princeton and M.I.T. and is an architect. -

Hoping so much for a favorable reply and with best wishes,

Most sincerely,

Marcia B. Shotwell.

MSS

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RSH

rob s. hurwitz advertising • 1775 s. w. 3rd avenue, miami, florida

fr 1-4576

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April 9, 1962

Dear Sir:

I am planning a trip to New York during the next two months, and I would like to visit your gallery.

I would appreciate information on your present show, and those planned during the April-June period.

Please add my name to your monthly mailing list.

Your prompt reply in this matter will be greatly appreciated.

Sincerely,



Robert S. Hurwitz

bb

*David Apr 24 - May 19
May 21 - June 9
June 12 - " 29*

April 9th, 1962

Mr. Dalsell Hatfield
Dalsell Hatfield Galleries
Ambassador Station Box K
Los Angeles 5, California

Dear Dal:

In going through my folder I came across your letter of February 24th and wonder whether you are through with the Kuniyoshi photographs. If so, won't you please return them to us at your convenience.

I hope you and Ruth had a grand time in Arizona. You Westerners really lead a pretty soft life flying from one sunny spot to another. When are you coming to New York? Pretty soon we will have some sunshine, too.

It will be swell to see you and Ruth.

As ever,

EOH:JT

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

• baker paper company •

36 BROAD STREET

Since 1899

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OSHKOSH

♦♦♦

WISCONSIN

1 APRIL 1962

THE DOWNTOWN GALLERY
32 EAST 51 STREET
NEW YORK 22, N. Y.

GENTLEMEN:

I RECEIVED THE LETTER FROM JOHN MARIN, JR., OF MARCH 30, REGARDING MY JOHN MARIN WATERCOLOR, AND I AM VERY GRATEFUL TO HIM FOR THE INFORMATION HE FORWARDED ME. ON MY NEXT VISIT TO NEW YORK I HOPE I SHALL BE ABLE TO MEET JOHN JR., WHEN I STOP IN AT THE GALLERY. ALSO, AS SOON AS I HAVE A PHOTOGRAPH MADE OF MY WATERCOLOR I SHALL SEND HIM A PRINT.

ENCLOSED YOU WILL FIND MY CHECK IN THE AMOUNT OF \$210.00. ONE HUNDRED DOLLARS IS THE AMOUNT DUE ON THE MONTHLY PAYMENT AGREEMENT, AND YOU WILL NOTE THAT I HAVE ADDED ANOTHER \$110.00, WHICH I FOUND AVAILABLE, THUS LEAVING A BALANCE DUE OF \$990.00 ON MY ACCOUNT.

SINCERELY
Keith Baker
KEITH BAKER

✓
Pl
Send
Credit
Statement
to him

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

IN WITNESS WHEREOF, the undersigned

F. G. Halpert
Pres. The Downtown Gallery Inc.
has hereunto set his hand and seal, the 13th day of April
1962.

F. G. Halpert (SEAL)

Sealed and Delivered
in presence of:

STATE OF New York
COUNTY OF New York

I, Thomas F. Keating, a Notary Public in and
for said County, DO HEREBY CERTIFY that this Instrument was duly acknowledged
before me by the above-named F. G. Halpert
this 13th day of April, 1962.

Thomas F. Keating
Notary Public

THOMAS F. KEATING
Notary Public, State of New York
No. 03-7194480
Qualified in Bronx County
Certificate filed with New York County Clerk
Commission Expires March 30, 1964

Sesquicentennial Book Research Director
MRS. ELIZABETH F. WILDER
150 NEWBURY STREET
BOSTON 16, MASSACHUSETTS
Telephone 262-9131



THE FRIENDS of ART
at COLBY COLLEGE

March 30, 1962

Mrs. Edith Halpert
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

First, let me thank you again for your courtesy in letting me go through your photographic file.

I enclose a list of photographs which I hope you can get for us. I don't remember, now, the photographers you said were no longer providing prints, but I would be happy to get what I can.

I shall have to return and go through the O'Keeffes again, and will submit another list later.

Sincerely,

Elizabeth F. Wilder

Elizabeth F. Wilder
Research Director

MF:mg

Encl: 8 lists, by
photographer's name

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April 19, 1968

Mr. Grant Hayward
Christie Heights Street
Lewiston, N.J.

Dear Mr. Hayward:

Since it has been some time since I have had the pleasure of seeing you, I hope the Winter season has treated you well.

At present we are having an Exhibition here at The Downtown Gallery "Abstract Painting in America - 1945 - 1965". This is certainly one of the finest shows ever held at our Gallery. I am really writing to you as the Exhibition will be over the end of next week, that is, Saturday April 21st.

I do hope you will find it convenient to come in before that time. Looking forward to seeing you -

I remain

Sincerely yours

John Marin, Jr.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



WHITNEY MUSEUM OF AMERICAN ART

22 WEST 54th ST. • NEW YORK 19 • PLAZA 7-2277

April 9, 1962

GERTRUDE V. WHITNEY, FOUNDER

FLORA WHITNEY MILLER, PRESIDENT

LLOYD GOODRICH, Director

JOHN I. H. BAUR, Associate Director

JOHN GORDON, Curator

EDWARD BRYANT, Associate Curator

MARGARET McKELLAR, Executive Secretary

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Edith:

We are pleased to be able to lend to you for the period
April 24 - May 13, 1962 for the Stuart Davis exhibition the
following:

Davis, "The Paris Bit"
Gift of the Friends of the Whitney Museum of American
Art
Insurance valuation: \$13,500

We understand that you will call for the picture, and re-
turn it to us on the morning of May 14. It is covered by our
insurance at the above valuation.

With best regards,

Sincerely yours,

Jack Gordon
Curator

JG:pw

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April 3, 1962

Mr. & Mrs. Edward Solomon
26 Normandy Terrace
Bronxville, New York

Dear Mr. & Mrs. Solomon:

Yesterday, a shipment was made to you via Railway Express, and was inadvertently shipped Collect. May we ask you to please send us the charges for this shipment and we will mail you a check to cover it.

Thank you and please accept our apologies for this error.

Sincerely yours,

Irene Greber
Bookkeeper

12

*sent check 4/7/62
#31775- 4/6*

and Yellow Hills are even to have Company in the future it can only be of equivalent quality. Also, as you know, we are somewhat limited economically in the number of paintings we can expect to achieve — not that I am complaining; I mention it only because we now feel that every action must count to the full — each and every addition must be of the first water, if they are all to hang together, either here or in some future public place.

Now to the text: Despite that discreet little sign, starting "SORRY, BUT...." I of course know that your heart is not made of stone. As you suspected, I fell in love, and hope to obtain your approval of the match.

At a guess, Marin's wonderful "Trolley Car Descending" is one of your own dearly beloved treasures. I am not surprised. Now how can I get you to let it go? If pressure were possible, I could not bring myself to exert it; if persuasion were useful I should be too ashamed to try it. I think I can only say that we would treasure that painting as dearly as you do, as dearly as we treasure Factory Chimneys. It would occupy a more important position in our small selection than in a more heavily represented grouping — and eventually, I should

April 10th, 1962

Mr. Sidney Janis
15 East 57th Street
New York, N. Y.

Dear Sidney:

Several days I phoned to ascertain the current valuation of a painting but you were evidently out gallivanting and I could not get the information. Would you be good enough to supply this at your convenience. This, by the way, is not being used as a gift deduction for a museum and does not require the big ballyhoo that we had agreed upon recently.

Gorky - "Good Hope Road" Oil 44X34"

You may remember this painting which was owned by the Abbots. It was eventually sold by me or rather through me (without any commission) a good many years ago. It was an excellent example of his late work.

I am enclosing a self addressed envelope for your convenience and reply, and of course will be most grateful for your prompt attention.

grateful
Best regards,

EgH:jt



MILWAUKEE ART CENTER, 750 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE 2, WISCONSIN, BROADWAY 1-9508

March 29, 1962

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith,

It was good seeing you at the Henry Moore opening. Hope you got the standing figures for your garden.

In answer to your letter of March 19th, I will discuss this matter as soon as possible with Mr. Tobin, the President. So far I have hoped it would be settled without taking it to him or the executive committee, but it is better that Mr. Tobin knows. He's in the insurance business himself and will be very helpful.

We are so sorry all this happened.

Thanks for the invitation to your March 28th opening. Sorry I couldn't make it.

Sincerely,

Edward H. Dwight
Edward H. Dwight
Director

HD/tw

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THE AMERICAN HOME

300 Park Avenue, New York 22, N.Y.

HUBBARD H. COBB
Editor

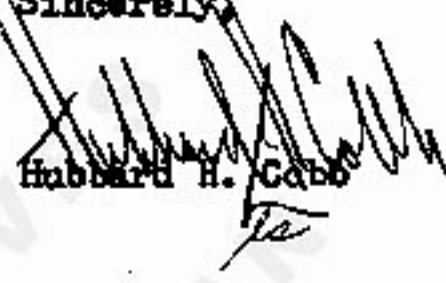
April 11, 1962

Miss Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

Although rather belatedly, I do wish to express my sincere thank you for your prompt reply to my inquiry. Your assistance is very much appreciated.

Sincerely,


Hubbard H. Cobb

/ls

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April 7, 1962

Mrs. Stephen Millett
2845 McGill Terrace N. W.
Washington 8, D. C.

Dear Mrs. Millett:

The two Osborn paintings that you purchased were shipped April 3rd. As soon as we are informed of the freight charges we will send you the amounts.

Thank you.

Sincerely yours,

Irene Gruber
Bookkeeper

18

Let to Solomon - 4/16

ALASKA METHODIST UNIVERSITY

W
(POK) Jk museum

We should appreciate being placed on your mailing list so that we may regularly receive announcements of exhibitions and events in your galleries.



Mel Kohler, Associate Professor of Art
ALASKA METHODIST UNIVERSITY GALLERIES
Anchorage, Alaska

13 April 1962

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April 12, 1962

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Miss Jane Beard
Dallas Museum for Contemporary Arts
3415 Cedar Springs Road
Dallas 19, Texas

Dear Miss Beard:

We have your telegram and wish to assure you that the Davis painting was received at the gallery today.

Sincerely yours,

Oratia Snider
Secretary



Boston University

CHARLES RIVER CAMPUS • 855 COMMONWEALTH AVENUE • BOSTON 15, MASSACHUSETTS

SCHOOL OF FINE AND APPLIED ARTS

April 12, 1962

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 St.
New York 22, N.Y.

Dear Edith:

I trust that by now you have received the Weber painting, "Flowers". Through an error it had been stacked in the wrong place.

As for the repair of the Kuniyoshi, "Things on Iron Chair", it was our understanding that the insurance company had sent an adjustor to settle the matter with you. I have been in touch with the Boston office again and they promised to follow through immediately. You should be hearing from them within a few days.

I expect to send you a package of catalogs and reviews of the Weber Exhibition early next week - the school will be on vacation, so I will have time to get caught up on my backlog of work.

Fond regards.

Sincerely,

Isabelle Gersten

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March 31, 1962

Mr. Paul Heller
Linn and David Co.
P. O. Box 35
Wynnewood, Pennsylvania

Dear Mr. Heller:

Thank you for your letter.

I checked with William Zorach regarding his bronze sculpture entitled **MOTHER AND CHILD** and was given the following information.

The sculpture is at the Modern Art Foundry, 18-70 41st Street, Long Island City, and the person to contact at the Foundry is Mr. John Spring, Jr. The telephone number is RA 8-2030. To expedite the pickup, we obtained the directions for the driver. He is to take the Triboro Bridge, turn "left" on Steinway to 41st Street, and then "right" to the number given. The sculpture weighs about 1500 pounds.

You did not indicate the date on which the sculpture is to be delivered in Philadelphia and, as you suggest, I hope you will get in touch with me considerably in advance. Meanwhile, I shall check with Mr. Spring to ascertain whether he can recommend someone whose charges for transportation will not involve as much as \$218.00. Since **MOTHER AND CHILD** is cast in bronze, and therefore not fragile, it is really not necessary to have someone like Schum, whom I had originally recommended, handle this job. In any event, I will get busy on this matter and will try to salvage as much as possible for the artist rather than for the truckmen. Meanwhile, I am enclosing the biographical notes on Zorach in the event that you plan to send out a publicity release.

If there is any other information you desire, please do not hesitate to call on me.

Sincerely yours,

BWH:ot
Enc.
cc. Mr. Heller, New York

MRS. JOHN EUGENE STAUFFER
62 HACIENDA CIRCLE, ORINDA, CALIFORNIA

April 17, 1962

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert,

Your letter of April 5 arrived here only today after having been forwarded to two different addresses. We have moved several times since living in Massachusetts but are now settled in California.

Since the Stuart Davis exhibit opens in less than a week, I regret that there is not sufficient time to send you our picture, "Standard Still Life No. 2". The exhibit sounds extremely interesting, and I am very sorry that we are not able to include our picture in it as well as to see the other works.

Through periodicals we have read of the Downtown Gallery's activities since we have been in the West and have often wished that we could attend your exhibits.

We have been rather disappointed in the art galleries in San Francisco but have bought one picture, a watercolor by Dong Kingman.

We are looking forward to seeing you on our first trip to New York.

With best wishes for a successful exhibit.

Sincerely yours,

Vaeri Stauffer

OK with full JM has enough

MARION KOOGLER MCNAY ART INSTITUTE

SIX THOUSAND NORTH NEW BRAUNFELS

SAN ANTONIO 8, TEXAS

10 April 1962

Dear Edith:

I am delighted to report that we have decided to keep the Arthur G. Dove, The Brothers, and its attendant studies, presuming that the following arrangements are satisfactory with you.

Technically it will be a museum purchase, but actually it is the gift of Robert Tobin. He has turned over funds to us amounting to some \$2,500. at present, and we would propose to pay you this amount now. Robert has committed himself to the remainder of the purchase within the year, and on the receipt of those funds we will complete the purchase with you.

I hope that this will be satisfactory with you, for this will be an important addition to our collection.

I am so sorry to miss your Marin show in Washington which I hear is a vast success, but no trip eastward in forecast immediately. Incidentally, we are spending July and August in Cambridge, and will of course be down, but I fear you will be closed during that period. Is that not the case?

You have, as always, all best regards, and many thanks for having such beautiful paintings.

Cordially,

John
John Palmer Leeper
Director

Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

BY AIR

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April 13, 1962

Dr. John R. Esterly
The Johns Hopkins Hospital
Baltimore 5, Md.

Dear Dr. Esterly:

In reply to your letter to Mrs. Halpert on the 9th of April, may I say the following, a number of the Marin etchings were mounted on board. But to put you at ease. I am certain no inexpensive board was ever used. Your board would be either Strathmore or Rag 100%. The print will not depreciate one bit. This was done many years ago. If the etching was going to fade or the texture of the paper change, the process would have started a good while back.

The print on the board is a very good one, quality wise, but if you would like another of the same I can get it for you. Hope this will help to clear up the matter.

It was very nice seeing you people -

I remain -

Sincerely yours

John Marin, Jr.

If I see any other examples, I think you might like.
I will be in touch with you -

March 29, 1962

Mr. Shelby B. Smith
Visual Materials Branch
Central Services Division
Press & Publications Service
United States Information Agency
Washington, D. C.

Dear Mr. Smith:

I am so sorry that there is some delay about the mailing of the photographs you requested. As I feared we have no print of Miss O'Keeffe, but I hope to obtain one from her secretary stationed in New York City and will mail it to you the moment it reaches me together with one or two photographs of her paintings.

Sincerely yours,

BNH:gs

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THE JOHNS HOPKINS HOSPITAL
BALTIMORE 8, MARYLAND

4-9-62

Dear Mrs. Halpert:

Let us tell you once again
what an impression your recent show
made on us. Our very next stop was
the Whitney where we got Wright's work
as Don.

Enclosed is my check for our balance
due. Unfortunately one of the etchings
(B43) is firmly mounted on some
cardboard. I trust this will cause
no actual depreciation. Once again
our thanks.

Sincerely yours,
John R. Shulz

123 CRESCENT HILLS ROAD
PITTSBURGH 35, PENNA.

4/12/62

MISS HALPERT, DIRECTOR
DOWNTOWN GALLERY
NEW YORK

SOME TIME AGO I ASKED ABOUT WORKS
OF GEORGIA O'KEEFFE. AS NOW, FINANCES
GAVE ME SMALL CHANCE OF BUYING HER
MORE HIGHLY PRICED WORKS. HOWEVER, I
WOULD LIKE MORE DETAILS ON AVAILABILITY,
WITH PHOTOS, IF POSSIBLE. I WOULD
PROMPTLY RETURN PHOTOS.

I AM PARTICULARLY INTERESTED IN
HER SOUTHWESTERN U.S. MOOD.

SINCERELY
CARL S. FARRINGTON

RECEIPT OF OBJECTS LENT FOR A TEMPORARY EXHIBITION

1. The Museum in accepting this loan, entrusted to it for a temporary exhibition, will exercise such precautions for the safekeeping of the same as are now in force, or may hereafter be put in force, for the safekeeping and preservation of the property of the Museum itself, unless otherwise specially agreed. The Museum assumes no responsibility for loss or damage resulting from war, invasion, hostilities, rebellion or insurrection.

2. Objects lent to the Museum for a temporary exhibition shall remain in its possession until the close of the exhibition unless otherwise indicated. Objects may be withdrawn from exhibition at any time by the Director or by the Trustees.

3. In the event that an object, the ownership having meanwhile passed by bequest or gift, is not to be returned to the original depositor, the new owner shall establish, in advance, his authority to receive it. The legal representative of a deceased depositor shall notify the Museum, enclosing a certified copy of his authority and shall furnish the name of the new owner.

4. Objects lent for temporary exhibition will be insured by the Museum for the interest of the owner when such insurance has been agreed upon by both parties. The Museum will declare the owner's values to the insurance company accepting the risk. Standard all-risk fine arts policies will be placed by the Museum with reliable companies unless the Museum is notified in writing to the contrary by the owner and is thus relieved of this duty. Upon agreement by the Museum, owners may place their own insurance and bill the Museum for insurance costs for the period of the exhibition. The Museum, however, will not accept responsibility for mistakes or lapses in insurance coverage arising from this practice.

5. The Museum assumes the right, unless specifically denied by the lender, to examine paintings and objects covered by this receipt, by all modern photographic means available. Information thus gathered will remain confidential and will not be published without the written consent of the owner.

6. The lender reserves ownership of all copyright, whether under common law or statute, in the objects lent. Subject to this reservation, the lender authorizes and licenses the borrower:

- a) to exhibit the objects, exercising due care that they are photographed or reproduced only as specified below;
- b) to photograph the objects and file prints for record;
- c) to reproduce photographs in copyrighted institutional publications;
- d) to distribute photographs to schools, colleges or other educational organizations for study, but not for publication;
- e) to make lantern slides for use by the borrower or for distribution to such organizations for educational use only;
- f) to lend photographs for reproduction in copyrighted newspapers and periodicals;
- g) to permit such publications to make their own negatives for copyrighted reproduction;
- h) to make, or to permit commercial photographers or publishers to make, copyrighted reproductions for sale.

Provided that no such photograph, slide or reproduction, unless protected by statutory copyright, be offered at unrestricted sale, that any photographs or slides lent for purposes stated above must be marked "Courtesy of (name of owner of the object)," and that statutory copyright in any reproduction must be assigned to the owner of the object on his demand.

7. It is understood that the Museum will not clean, restore, reframe or otherwise alter works covered by this receipt without the written consent of the owner. If such work has been authorized, the cost will be subject to special written agreement between the owner and the Museum.

April 6, 1962

Mr. Samuel Waugh
1234 - 30th. Street N.W.
Washington 7, D. C.

Dear Mr. Waugh:

At your request I am glad to give you what I consider the current valuation of the painting listed below.

Yasuo Kuniyoshi FRUIT ON TABLE, 1932 Oil \$6500.
42 x 30"

Sincerely yours,

EOH:lg

Handwritten signature and initials in top left corner.

COMMONWEALTH OF VIRGINIA


VIRGINIA MUSEUM OF FINE ARTS
BOULEVARD & GROVE AVE • RICHMOND, 21

12 April, 1962

Miss Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Miss Halpert:

According to our agreement with you as set forth in our letter of July 7, 1960, we have purchased one work from the group of five which we have had on loan from you for use in our traveling exhibition, Water Colors by U.S. Artists. The work selected for purchase is "Oregon, New Building," by Karl Zerbe.

The sales price for this work, \$500.00, will be sent to you on receipt of your invoice in duplicate for this sum.

The other works will be returned to you by Prepaid Express as soon as the last showing of the exhibition takes place, probably by the middle of June.

We appreciate your having assisted us with this important project and are glad that we may add the work by Zerbe to our collections.

Sincerely yours,

Pinkney Near
Pinkney Near
Curator

PN/mm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 2, 1962

Mr. William Lescage
211 East 48th Street
New York 17, N. Y.

Dear Mr. Lescage:

As you requested, I am listing the current valuation of the Tseng Yu-Ho painting:

FOREST, 1956.....\$450

Sincerely,

Edith Gregor Halpert

EGH:jds

April 13, 1963

Mr. James R. Shipley, Head
Department of Art
University of Illinois
Urbana, Illinois

Dear Mr. Shipley:

Thank you for your letter. I, too, had ~~forgot~~ forgotten all about my expenses, etc., and of course would much prefer your plan to the alternative of going through my check book to ascertain the detailed expenditures. Thank you for your suggestion.

In closing I want to tell you how impressed I was once again on receipt of the catalogue of the Art Exhibition during your previous Festival. The exhibition seemed most impressive and so did the catalogue.

My very best regards.

Sincerely,

EOH:lk

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WALTER HERTZ

BRUXELLES, LE 11th. April 1962

BUREAU : 33 66 09 ET 33 66 12

PRIVÉ : 72 49 68

24D, avenue Hamoir

DOWNTOWN GALLERY,

32, East 51st. Street,
NEW-YORK N.Y.

Dear Mr. Halpert,

You were kind enough to show me on Saturday the 3rd. of February a picture dated between 1820 / 1840 and showing the upper part of a man and the upper part of a woman, before a nice background.

The picture is a rather large one. The price, if my recollection is correct, was around 900.- \$.

Please send a photo of this picture in case same has not been sold in the meantime.

Thanking you in advance, I remain,

Yours faithfully,


W. HERTZ.

Mr. Frank Seiberling

-2-

April 11th, 1962

If you will check the catalogue as well as the large list of photographs recorded in the supplementary list advising me which of the specific examples you would like, I can give you the names of the owners and also advise you which I think will or will not be available. The sooner we get started on this, the more rapidly the collection can be assembled.

As you know, the magazine "Show" wants to feature your exhibition and I think it would be advisable to communicate with the magazine directly as there was some confusion about the closing date. If I can recall the name of the young woman who has telephoned on several occasions, I will add this as a postscript.

I believe I advised you that we had twelve requests from museums throughout the country to send on the current show, but am still sticking to my guns by concentrating first on Iowa and then on Dallas, but as I advised each of the museums, I will cooperate with them after the First of October and/or will suggest that they communicate with me directly if they want to carry on the show minus the material we will have to have ~~returned to us~~ for Dallas.

Of course it would be ideal if you could come to New York for two or three days and make your own specific selection from our photographic records which include the work we have in our possession as well as the complete lists of those owned by public and private collections. Do let me hear from you.

My very best regards.

Sincerely,

EGH:JT

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

Via air mail

COPY FOR MRS. HALPERT

April 9, 1962

Dr. Maurizio Calvesi
Galleria Nazionale d'Arte Moderna
Viale della Belle Arti, 131
Rome, Italy

Dear Dr. Calvesi:

In response to your cablegram of April 3, requesting the Museum's authorization to make a documentary film on Ben Shahn in connection with our exhibition THE WORKS OF BEN SHAHN now on view in your museum, I have cabled you as follows:

AUTHORIZATION TO MAKE DOCUMENTARY FILM BEN SHAHN DEPENDENT ON FURTHER INFORMATION stop MUST KNOW LENGTH OF FILM WHETHER INTENDED COMMERCIAL OR EDUCATIONAL DISTRIBUTION IF COLOR OR BLACKANDWHITE AUTHOR OF SCRIPT stop ALSO REQUIRE TEXT AND ASSURANCE PROPER ARTISTIC AND SECURITY SUPERVISION stop MUSEUM OBLIGED OBTAIN PERMISSION FROM ARTIST DEALER LENDERS stop PLEASE INSTRUCT BIZZARRDI SEND DETAILS ALSO TO SHAHN'S GALLERY REPRESENTATIVE MRS. EDITH HALPERT DOWNTOWN GALLERY THIRTYTWO EAST FIFTEENTH STREET NEWYORK MUSEUM'S APPROVAL CONTINGENT ON AGREEMENT SHAHN AND HALPERT stop LETTER FOLLOWS stop DELIGHTED NEWS SUCCESSFUL OPENING REGARDS.

As this indicates, a number of conditions must be fulfilled before we can grant such authorization, particularly since we are not familiar with Bizzarrdi's work. We have spoken with Mrs. Halpert, who has agreed to discuss the matter with Mr. Shahn but who would also like to have more information on the character and treatment of the projected film. It is for this reason that I have asked you to instruct Bizzarrdi to send her a copy of the detailed information we have requested.

After consultation with various members of the Museum's staff, I have been asked to call your attention, in addition, to the following requirements:

1. Works in the exhibition should be photographed on the wall if at all possible and should, at all times, be handled by trained museum personnel under the supervision of museum authorities.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 10th, 1962

Mrs. Isabelle Gersten
Boston University School of Fine Arts
857 Commonwealth Avenue
Boston 15, Mass.

Dear Isabelle:

Once again I am going through my follow-up file to find your letter dated June 12th, 1961, in which you requested a copy of the estimate received from Margaret Watherston for repairing the Kuniyoshi painting "Things on Iron Chair". This I find was mailed to you on June 21st of the same year and naturally I am very eager to get the matter straightened out. Would you please see what can be done about this petty sum of \$30 so that I will never see the papers in my follow-up file again. Many thanks.

John, I believe, wrote you last Friday to advise you that all but one of the paintings were received courtesy of the Boston Trucking Company and I sincerely hope that you have been able to locate this picture as Mrs. Weber will probably feel as upset as we are about this missing number. We checked the returns very, very carefully and fortunately she did not have a list when we went over the material Friday night with the estate attorney. Please phone me if you will so that I can add it to our list which I must send her promptly, indicating what we have in our own stock plus all those that have already been sent on to her via Western's Trucking Service. A self addressed envelope is enclosed for your convenience in the event that you would prefer to write.

Many thanks for being so prompt in the delivery. It came just in the nick of time.

Best regards.

As ever,

BJH:JT

P.S. I thought you would be interested in seeing the letter which was returned to us last week. You had better put your name up in upper and lower case on the bulletin board and we had better change our card to include "School of Fine Arts" as the local postman must think it is still a good old automobile salesroom.

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Paragraph 4 (e). I suggest that this paragraph be amended to provide some limitation on that section which refers to the return shipment of items to you from time to time. I think this should be changed to provide for an annual expenditure for this purpose of not more than \$_____. Also, the question of the scheduling and extent of the restoration should be within the discretion of the Gallery.

I would assume that the loans to other galleries provided for in paragraph 4 (f) would be within the discretion of the Gallery.

Paragraph 4 (g). I doubt whether this Board of Trustees has authority to permanently set aside a portion of the building, and it might prevent the construction of a new wing in the future to house the 20th Century Collection if the Board decided it was necessary. I think all this Board can agree is to set aside a separate wing to house the collection and that during your lifetime or the period of twenty-one years from date it will be used for that purpose and no other purpose that is inconsistent with the main object. Also, I do not believe that the sculpture court as indicated in the plan referred to would be approved by District Authorities. We will have to make some other arrangement with reference to this.

Paragraph 4 (h). I suggest that this paragraph be re-worded. Otherwise we will have to have the specifications approved by you before we can enter into the agreement. I suggest that it be worded to provide that the renovation and air-conditioning be done by the Gallery to your satisfaction but at a cost not to exceed \$_____. Also, I would suggest that two years is a little short on the question of air-conditioning as it may be that we will have to tie that portion in with the air-conditioning of the whole Gallery. I would prefer four years for the air-conditioning.

Paragraph 4 (j). This will have to be a little bit more definite. We will endeavor to employ a Curator who is satisfactory to you, but he cannot be independent of the Director of the Gallery as such an arrangement would never work satisfactorily; also, the other persons and expenses provided for in this paragraph should be limited in amount or it should be clear that they are within the discretion of the Gallery.

Paragraph 4 (l). I suggest that this paragraph be changed to provide that we will not sell any of the items without your consent during your lifetime, or, for the period of twenty-one years, without the consent of the Acquisitions Committee.

April 10th, 1962

Mr. Stephen A. Stone
180 Elgin St.
Newton Centre 59, Mass.

Dear Steve:

I am sorry to be so late in sending you the information but our current exhibition has made it impossible to dictate even a thank you note. Thus I am enclosing, rather belatedly, the appraisal you requested.

You will note that it is predated.

Sincerely,

EDH:JT

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April 9th, 1962

Mr. Hyman Swetsoff
Swetsoff Gallery
119 Newbury Street
Boston 16, Mass.

Dear Hy:

Much to my chagrin I just discovered that our previous accountant did not communicate with you as he had promised. When I presented your statement to him he claimed that it was not acceptable, as the Internal Revenue Bureau demands detailed expenses, it will not consider any item marked "cash". The airline and hotel bills must be also attached. I know that this is the fact as all my expense records must be presented in this fashion.

Naturally I was under the impression that he wrote to you directly explaining it in more professional form. It was not until a few days ago that I found his folder in the usual place with nothing removed for attention. Since I am sure that our new accountant will make the same requirement, do you think that you could dig into your papers and supply the details so that we can take care of the matter promptly.

I am still struggling along by myself and am now working on an entirely new idea which I hope will develop, as I am much too weary to carry on in this fashion. Incidentally, I hope you will be in New York before the current exhibition closes. In the event that a catalogue had not reached you previously, I am enclosing one, as it will indicate the scope of the show which is bringing in meditating crowds and is evoking gasps of surprise, etc.. The rest of the season should be equally active as I am ending up the season with some very exciting shows.

I look forward to seeing you.

As ever,

RMH:JT
ENC1

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March 30, 1962

TO: Mrs. Edith Halpert

FROM: Mrs. Elisabeth F. Wilder

PHOTOGRAPHER

Summi

ARTIST

Kuniyoshi, Y.

"

"

"

Halpert

"

TITLE

The Swimmer

Cows in Pasture

Boy Taking Cow Home

Boy with Cow

Girl in Bathing Suit

Haddock and Hake

Interior with Figure

March 29, 1962

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Frederick A. Sweet, Curator
American Painting and Sculpture
The Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago 3, Illinois

Dear Fred:

Many thanks for the Desneth photograph. I had this matted promptly and added it to the exhibition as it too represents an honorable ancestry for the current generation of artists who as you suggest are completely overwhelmed by the exhibition in its wide variety of early "avant-garde". The comments among the visitors are extraordinary as there is at least one generation that was convinced that modern art in America started in 1950 and are really overcome by what they see in this group of paintings produced in two decades - ten years before and ten years after the Armory Show. Needless to say I am having a ball.

Now that you will be coming to New York I hope to see you much more frequently than in the past. Again, many thanks and best regards.

Sincerely yours,

EGH:gs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mr. & Mrs. Benj. E. Lippincott
252 Bedford Street S. E.
Minneapolis, Minn.

NM

NOV 1 1963 Mr. & Mrs. Benjamin E. Lipp
252 Bedford St. S. E.
Minneapolis 14, Minn.

APR 12 1962

MAY 1960

*Pl. Review
J. J. J. J.*

April 5, 1962

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Malcolm E. Lein, Director
The Saint Paul Gallery
476 Summit Avenue
Saint Paul 2, Minnesota

Dear Mr. Lein:

You were very kind indeed to refer the Benjamin West painting to us. Would it be possible to send on the photograph of this painting together with all the pertinent data? I believe I can interest someone in it and especially so if it is of a certain period. Of course I can wait until the 23rd or any day of that particular week to discuss it further.

It will be so much trouble to remove the frame from the Davis drawing and the cost of transportation will certainly exceed the repair bill; therefore may I suggest that the insurance company send a check for about \$15.00 which will take care of the matter and will represent a considerable saving for it. Otherwise I will just let the matter ride as the unframing and reframing represent a greater nuisance. I am sure you will understand.

And I do look forward to your visit.

Sincerely yours,

BMH:gs

March 29, 1962

Mr. Hermann Warner Williams, Jr.

March 29, 1962

March 29, 1962

Mr. Hermann Warner Williams, Jr., Director
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Bill:

Indeed I was very pleased that you have "come around to enthusiastically agreeing with the appraisal of the situation". Based on the excitement of the current exhibition of American Abstractions 1903 - 1923 which includes quite a number of paintings scheduled for the Corcoran I'm even more convinced than I was that this would be a brilliant piece of propaganda on your part and would certainly contribute toward further gifts to the collection.

Methaly Baum has started on the photographic record for you and is about one-third through with the project which will include not only the photographs but the provenance of each painting, the exhibitions in which it was included, and at least a good part of the data in connection with the reproductions in catalogues, newspapers, etc., but not in the major art books which would require a good deal of additional time. In any event you will have a pretty good overall picture of the collection per se. I thought it best to wait until this is complete before sending on the data to you, but I imagine that after her next trip to New York in two weeks we will have the bulk of the material completed with additional photographs to follow as soon as the various photographers will send them to us. In each instance the name of the photographer and his record number will be included so that additional prints may be ordered as necessary for publicity or whatever.

Incidentally have you heard from Bloomingarden in relation to the Civil War material? He was about to take a trip and may have delayed communicating with you, but when he does I should love to hear about it just to appease my curiosity.

And so you will be receiving a bulky package shortly.

I know I should have written much sooner expressing my thanks for the wonderful evening at the Corcoran Gallery. Unfortunately I had to

(more) Over →

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April 5, 1962

Mr. H. B. Kaplan
54 Old Park Road
Toronto 19, Ontario, Canada

Dear Kips

I am very sorry that you did not have the opportunity to see the Weber Memorial Exhibition which was held at the Academy of Arts And Letters in New York and subsequently at Boston University. It looked great in both Galleries.

For your information, none of the Jewish themes are so sale under any circumstances as the few remaining pictures in this category are being permanently retained by the family. I have tried on many occasions but could never succeed. So that's out.

We are having meeting tomorrow evening comprising the heirs and the lawyer with the intention of separating pictures that are for sale and those that are not, in the hopes that we can know the scope of the former. By the time you make New York, I will know what's what. Just forget the Jewish themes as I know that they will remain out.

We received several very exciting pictures by ~~some~~ of which I have looked away for your ~~con-~~ sideration. Best regards. I will be looking forward to seeing you.

Sincerely,

Elise

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Cust
mh *Stencel*
April 5, 1962

Mr. John Barmum
~~188 Columbia Heights~~
Brooklyn, New York

343 E 30 NY 16, NY

Dear Mr. Barmum:

It has been a long time since I have had the pleasure of seeing you, and I do hope that you will get in to see our current exhibition, another catalogue of which is enclosed as a reminder. I am sure that you will find this a very interesting experience. Many of the paintings, all of which were produced ten years before the Armory Show and ten years after, have not been on view in New York for twenty or thirty years and there has been the most tremendous excitement about this event.

We are following this exhibition with an equally important one - a one-man show of recent paintings by Stuart Davis. In view of his very slow production we are obliged to borrow a number of paintings, and I am writing to you in the hope that you will be kind enough to lend us his UFO dated 1959 as it is a very important example in the context of the show, which will open on April 23rd and will continue for a period of a month. We will of course arrange to have our trucking service pick up this painting, at your convenience, and if you will retain it on your insurance policy we will naturally refund the pro rata premium.

I hope that you will cooperate with us as it is most important to include your painting. In replying would you be good enough to advise me how the credit line should read in the catalogue? A self-addressed postcard is enclosed for your convenience. Meanwhile I do hope you will come in shortly as it is always so nice to see you.

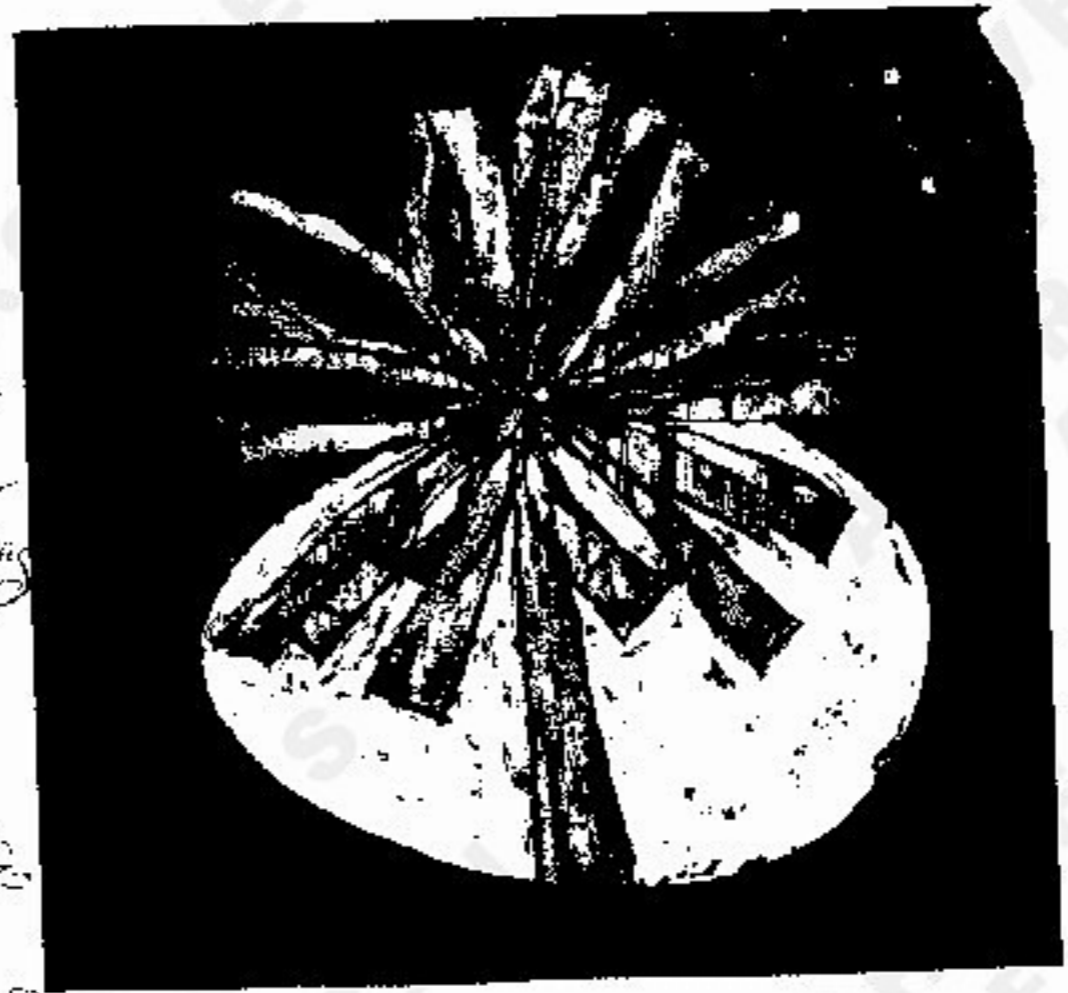
Sincerely yours,

EOH:gs enclosures

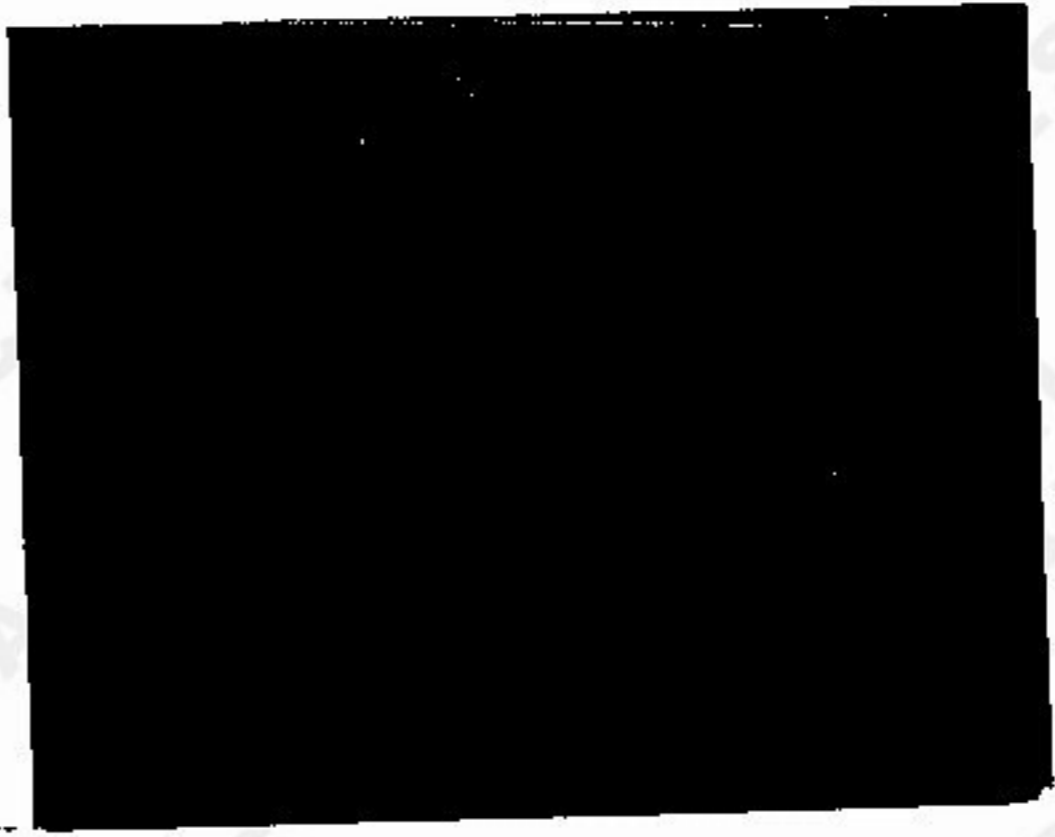
P.S. We should like to have the painting here considerably before the opening as the magazine reviewers come in one to two weeks before to make the publication date.

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for sending me the very
 good appraisal on the
 items. I certainly needed
 it as my tax was only a stray
 check-out this April
 I was the gallery also
 very fine Thai Bronze
 Buddha Head from Sump
 15 car. going to try to
 strike it out here. Then Apr
 it is very warm + northw
 like Air Conditioning
 Your Abstract Show is
 a Beauty. Plin is Room
 about the Dove no 13.
 we have no money
 but are curious to know
 price for sale?
 The Shaker is the
 most beautiful
 contemporary cards
 I ever saw.



I wanted to
 give you a
 little something
 for Easter!!!



256 R7-6
 © 1988
 R7-6

ALLENTOWN ART MUSEUM

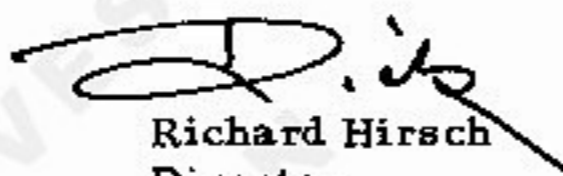
Mrs. Edith Gregor Halpert

-2-

April 11, 1962

I am glad you came to an arrangement with Mrs. Detweiler and I am glad that the Corcoran will get the Sheelers. As I dictate this, you must realize that I am rather apple-green. I will not apologize, as a Museum Director is supposed to be a very acquisitive character.

Sincerely,



Richard Hirsch
Director

RH:do'm

Encl: Clipping of Gift

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SIDNEY JANIS GALLERY

April 16, 1962

Miss Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

I do not know the painting by Gorky: Good Hope Road 44 x 34", but if it is of the period of 1943 - 1948, and signed, it should have a value of about \$20,000.00. If it is earlier (before 1943) it should be worth about one-third of this. Should it be unsigned, deduct another one-third.

If this is O.K., and does not conflict with the association's interest, I'll be glad to give you a formal appraisal.

All good wishes.

Yours sincerely,


SIDNEY JANIS GALLERY

SJ:sk

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or artwork is living, it can be assumed that the information may be published 60 years after the date of sale.

ELIOT INSTITUTE OF ARTS
DE WATERS ART CENTER

April 3, 1962

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

Our "Watercolor Panorama" catalogue deadline is upon us and I find myself without exact dimensions of the paintings we are borrowing from you.

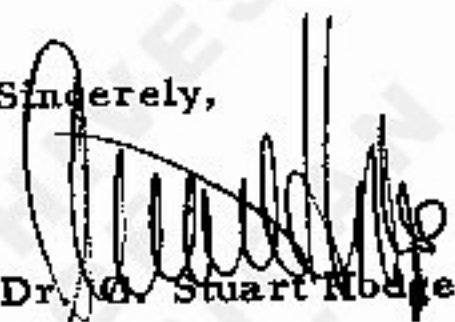
Can you please send them post haste?

Davis
Demuth
Dove

Zorach
Marin
Rattner
Weber
Kuniyoshi

"Chateau"
"Bathers"
"Silver Tank"
"Pyramid Formation"
"Sky V"
"From Lake Geneva"
"The Clam Flats"
"Pines, Small Point, Maine"
"Window Cleaner in Yellow"
"The Mirror"
"Maine Landscape"

Sincerely,


Dr. M. Stuart Hodge
Director

GSH:ec

Regarding sales transaction,
obtaining written permission
involved. If it cannot be
search whether an artist or
found that the information
the date of sale.

March 29, 1962

Mr. Joseph Webster Golinkin
Centre Island
Oyster Bay, New York

Dear Mr. Golinkin:

Thank you for your letter.

Mrs. Halpert has asked me to write you that some time ago the gallery decided to limit itself to the work of those artists on our permanent roster, whose names are printed below. Consequently we feel that one of the younger galleries among the more than four hundred in New York would be in a much better position to discuss your work with you.

Sincerely yours,

Gratia Snider
Secretary

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April 12, 1962

MUSEUM OF FINE ARTS
BOSTON 15, MASSACHUSETTS
DEPARTMENT OF PRINTS

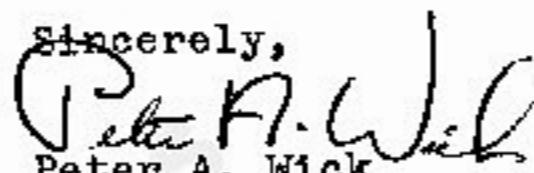
Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

Just to let you know that
The Purple Pup behaved himself and
did not poop at yesterday's Meeting
of the Committee. They bought it!
I am delighted!

With best regards.

Sincerely,


Peter A. Wick
Assistant Curator

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March 29, 1962

Mr. Hubbard H. Cobb
The American Home
300 Park Avenue
New York 22, New York

Dear Mr. Cobb:

Because I was deeply involved in an exhibition which required complete concentration I am somewhat late in answering your letter.

Enclosed please find the appraisal you requested.

Sincerely yours,

EGH:ga
enclosure

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April 5, 1962

Mrs. David R. Shotwell
R. D. 3
Reading, Pennsylvania

Dear Mrs. Shotwell:

Mrs. Halpert has received your letter of March 31st and thanks you very much for your kind invitation. Unfortunately it is impossible for her to get away since with the season in full swing there is the usual multitude of demands on her time.

In any case, some time ago the gallery decided to limit itself to the work of those artists on its permanent roster, whose names are printed below, and we feel that among the more than four hundred galleries in New York you will certainly find one in a better position to discuss your work with you.

Sincerely yours,

Gratia Snider
Secretary

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SAN FRANCISCO

MALLISTER STREET AT VAN NESS AVENUE • SAN FRANCISCO 2, CALIFORNIA • HENLOCK 1-2040

MUSEUM OF ART

April 9, 1963

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

I have checked with George Hellyer who is now President of the Collectors' Society, and he is delighted to know that you can be here on August 6, and thinks we should bring the group together to meet you. So let's make it definite that you will come on the 6th to talk to the collectors.

The meeting will probably be in one of the homes, probably at the cocktail hour, but I'll give you details later when we have them worked out. I'll look forward to seeing you here.

Yours sincerely,



George D. Culler
Director

GDC:tp

Print to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Miss U. Lewis
488 E. 139 St
Brx 54, N.Y.

THIS SIDE OF CARD IS FOR ADDRESS

Downtown Gallery
32 East 51 St.
Brx 54, N.Y.



April 10th, 1962

Mr. Sam Wagstaff
~~Contemporary Art~~
Wadsworth Athenaeum
Hartford, Conn.

Dear Mr. Wagstaff:

Thank you for sending me an announcement of your exhibition. I am glad to know that it will continue through the 27th, as I believe I am scheduled for a talk at the Wadsworth Athenaeum earlier in the month and thus will have an opportunity to see it.

And I certainly hope that you can be in New York before April 21st when the current exhibition at this gallery closes. Meanwhile I am enclosing our publicity release which is somewhat explanatory.

Best regards,

EGH:JT
ENC.

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April 9th, 1962

Mr. Paul R. MacAllister
Paul MacAllister & Associates
Box 157
Lake Bluff, Ill.

Dear Mr. MacAllister:

The preparations for the current exhibition, its installation and the subsequent crowds of visitors have slowed me up to the extent that I have had no time to attend to any but the most urgent correspondence. I hope you will forgive the delay of my reply.

While the article you enclose is very helpful indeed, I wonder whether you can ask someone to send me an itemized list and as many photograph snapshots or what have you so that I may be in a better position to consider the collection. It would also be most helpful if you would indicate and approximate the overall price or detailed figures if you are prepared to break up the collection. I know that this is a great nuisance but in checking my calendar, I find that it will be impossible to fly to Chicago certainly before June - if then.

My I hear from you ?

Best regards,

EGH:JT

Mar. 30, 1962

Mr. Keith Baker
Baker Paper Company
36 Broad Street
Oshkosh, Wisc.

Dear Mr. Baker:

To the best of my knowledge, your John Marin watercolor is a scene of some houses in Stonington, Maine. This was quite a favorite subject with my father. Stonington interested him a great deal. It is one of the most picturesque spots on the coast of Maine. The town, a great fishing spot, is nestled up against the side of a hill. The whole area used to be also known for its granite quarries. Most of the granite used in the New York Post Office, St. Johns Divine Cathedral, and a great many other public buildings came from Stonington, Maine.

My father spent his summers there from 1919 through 1928. I do hope this has been of some help to you.

As I believed I mentioned to you in our conversation over the phone, your painting has not been photographed. I would appreciate very much your having it done and I will be happy to pay you for a print.

Hope I will be in the Gallery on your next visit to New York -

Sincerely yours

John Marin, Jr.

Royal Ontario
Museum

April 10th, 1962

University of Toronto
Toronto, Ontario, Canada.

Attn. Chief Accountant.

Gentlemen:

This is an acknowledgement of your check for \$100 in payment for
damage to the two Ben Shahn posters lent for exhibition.

I thank you.

Sincerely yours,

EGH:JT

• baker paper company •

36 BROAD STREET

Since 1899

BEVERLY - 1-8080

OSHKOSH

•••

WISCONSIN

30 MARCH 1962

THE DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK 22, N. Y.

GENTLEMEN:

ON MARCH 15 I WROTE A LETTER TO THE ATTENTION OF MRS. HALPERT, REQUESTING AMONG OTHER THINGS RELATIVE TO THE PURCHASE OF THE PAINTING BY MARIN OF "A BIT OF STONINGTON, MAINE, 1926" THAT, "I WOULD APPRECIATE RECEIVING INFORMATION TO SUPPORT THE FACT THAT THIS IS AN AUTHENTIC ORIGINAL WATER COLOR BY JOHN MARIN AND THAT IT IS A GOOD REPRESENTATIVE OF HIS WORK. ALSO, ANY INFORMATION THAT YOU MIGHT HAVE AS TO WHEN MR. MARIN LIVED IN STONINGTON AND IF ANY OTHER OF HIS WORK MIGHT HAVE BEEN DONE IN THAT AREA."

WHEN I CALLED IN TO THE GALLERY, I LEARNED THAT A LETTER WAS GOING TO BE SENT ME. AND THEN WHEN I RETURNED THE PURCHASE CONTRACT FORM I ADDED A NOTE TO THIS EFFECT AS A REMINDER. BUT I STILL HAVE NOT HEARD A WORD.

MAY I PLEASE HEAR FROM YOU?

KB:MS

SINCERELY YOURS,

Keith Baker
KEITH BAKER

STATE
UNIVERSITY OF IOWA
IOWA CITY, IOWA



April 13, 1962

Department of Art

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Byron Burford was tremendously impressed by you and gave me a glowing account of your show, which he says is scooping the country. On his and your advice I am shifting back again from the Stieglitz circle notion to a pioneer's idea so as to broaden the base. We are calling the show Vintage Moderns - Twenty Pioneers of Contemporary Art. The correct dates, by the way, are May 24 to August 2nd, with pick-up in New York on May 18 or 19, as previously indicated.

I have made some alterations in our previous selection on the strength of Byron's report from your abstract show and will send you a list probably on Monday. I have received an O.K. from Mr. Evans for his Marin watercolor. He turned out to be a classmate of mine at Princeton.

I told Byron to break the news gently that we want you out here as our cherished guest at the opening and to make an address. I suggest as a title: Pioneers I Have Known, but if that is not broad enough to cover what you would like to say - or if you would prefer a more specific title - let me know. Of course we will pay all expenses and our standard academic fee of \$100, not enough to make it worthwhile under normal circumstances, but we hope that the show itself will prove the necessary added attraction.

That would be the evening of May 24.

Do let me hear from you right away on your making the talk.,

Sincerely,

Frank Seiberling

Frank Seiberling
Head, Department of Art

FS:ba

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

PEACE CORPS

Washington 25, D. C.

April 10, 1962

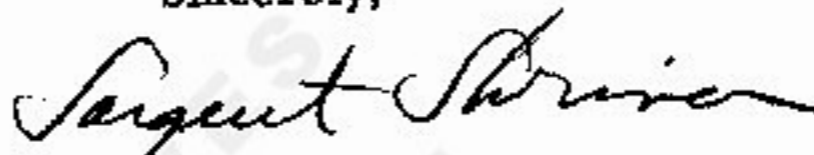
Miss Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

Many thanks for permitting me to keep the photographs for a while longer. Unfortunately, I have been travelling recently and still haven't had an opportunity to make any decision.

Thank you, too, for sending me the card which you used as your Christmas card last year. I was interested to read your story about it, but, frankly, doubt that your hope of printing this slogan in a headline in our papers would elicit much support. However, I appreciate your sharing it with me.

Sincerely,



Robert Sargent Shriver, Jr.
Director

Prior to publishing information regarding sales transactions, purchasers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Sharp - March 31, 1962

Page 2

to you, if you would be willing to undertake this assignment.

Obviously, there's very little time to spare and therefore I should be most grateful if you would communicate with me at your earliest convenience. I will send the photographs to you immediately upon request. Perhaps you can telephone me on receipt of this letter, reversing the charges. Both Shesler and I will be exceedingly grateful, and I am sure that Mrs. Rockefeller will appreciate your help as well. I'll look forward to hearing from you. Many thanks.

Sincerely yours,

EGH:ct

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also
Mrs. H. Daughlin
Bethel, Conn.

March 31, 1962

Mrs. Jack S. Sharp
Peaceable Street
South Salem, New York

(Bretchen)

LE mstr 3-7735

Dear Mrs. Sharp:

I'm writing to you at the suggestion of Mrs. Charles Carpenter of New Canaan who advised me that you were expert in the field of Shaker furniture.

While I own a good deal of it myself, I have been so completely out of touch with the material, particularly so since my purchases were made twenty to thirty years ago and I have not had occasion to price it in recent years. As you probably know, in addition to the modern American paintings handled by The Downtown Gallery, I have always been associated with American folk art, comprising paintings and sculpture, and therefore have very little association with furniture of any sort.

The well-known painter, Charles Sheeler, has lent his entire collection of Shaker furniture, which he acquired during his residence (coincidentally) in South Salem thirty to forty years ago. The loan was made to the Philadelphia Museum of Art where a full-scale exhibition of Shaker material in all its manifestations will be held during the latter part of April and most of May. Mr. McIlhenny, who is responsible for the exhibition, has asked me to supply him with the insurance valuations and I have been unable to obtain this information, as it seems that few dealers are acquainted with the material. Mr. McIlhenny was kind enough to have all the objects belonging to Sheeler photographed, and I have a complete set in my possession. If I sent these photographs to you, would you be kind enough to evaluate all the items on the list enclosed. Unfortunately, Sheeler was completely incapacitated as a result of a stroke he suffered about three years ago, and, as his agent and friend, I have been taking care of all the details for him and of course would be prepared to make the payment for the appraisal if you would be kind enough to help me in this difficult situation. In addition, Mrs. John D. Rockefeller, III, who is also lending a large collection of Shaker furniture, asked me to obtain an appraisal for her as well, and, no doubt, would also be prepared to pay for the service. She might possibly be interested in making further acquisitions and it might be advantageous for you to make this connection. I have no interest in obtaining any commission on sales which might develop subsequently. Photographs of her collection are also being made in Philadelphia and these too can be sent on

file
under
Sheeler

Mrs. Edith G. Halpert

-3-

April 10, 1962

having no force or effect.

As to Paragraph 4(1) and 4(m), these raise points for you to decide.

As to Paragraph 5, the suggestion that it be limited to a failure to perform only after notice and omission by Corcoran to correct the situation is already covered in the paragraph as written. It states that the gifts may be declared forfeited only after notice shall have been given of the breach by Corcoran and such breach shall continue for sixty days after such notice has been given. As to the suggestion that it should be limited to a failure to perform a substantial and important condition, I can understand their desire to protect themselves in this regard but the difficulty is that the phrase "substantial and important" is somewhat vague. Probably we could cover this by stating that the right to declare the forfeiture arises upon violation of specified provisions, such as the provision requiring the renovation and air conditioning by a specified date, and then adding the general statement that any other violation of a substantial and important condition shall also give rise to the right to declare a forfeiture.

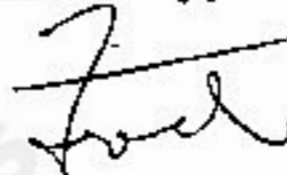
I note the reference in their letter to your having very difficult tax questions. In our last discussion, right before I redrafted the Deed, you stated to me that you were not concerned as to being able to take income tax deductions with respect to this gift either in the year of the gift or in any subsequent year. For that reason the form of the Deed was changed so that the gifts would not be staggered over future years. As the Deed now stands, you would be entitled to take a deduction only in the current year when you make the gift, based on the value of the art less your life estate retained.

This value would, of course, exceed the maximum allowable deduction for you in 1962. You would not be entitled to any deductions for future years unless you made gifts in those years of your life estate as to any or all of the art.

I will be glad to discuss the foregoing with you if you desire further clarification.

With best regards.

Sincerely,



FB/lm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Corcoran Gallery of Art
Washington 6, D. C.

OFFICE OF THE PRESIDENT

April 4th,
1 9 6 2

Mrs. Edith Gregor Halpert,
The Downtown Gallery,
32 East 51st Street,
New York City, N. Y.

Dear Mrs. Halpert:

Since my return from California I have been studying the form of the agreement that you left with us when you were here in February. Several questions have arisen in my mind, and rather than submit the agreement to the Board of Trustees I thought I should first tell you of the difficulties that have occurred to me and see if your attorney can resolve them to our mutual satisfaction.

First, two formal items: Page 1, fourth paragraph, the Corcoran Gallery is not organized under the general laws of the District of Columbia, but is organized under a Special Act of Congress, approved May 24th, 1870. Page 4, paragraph (h), I think the second word should be "Donee" not "Donor".

My chief comments, however, are the following, and I will take them up by paragraphs:

Paragraph 1. I am a little confused as to exactly what you are giving the Gallery. In this paragraph you state that you give and transfer certain works of art, retaining a life interest, and that the Downtown Gallery also gives certain works of art and, in its case, it retains possession and enjoyment during your life. Wouldn't it be clearer (and also better from the tax standpoint) if you and the Downtown Gallery gave the title to the works of art to the Gallery and merely retained a life estate? If you did this you could do away with all these questions of possession and you would have the right to exercise your life estate and require the Gallery to release to you any of the works of art that you might wish.

Paragraph 3. The last sentence of this paragraph could be omitted if you accept the above suggestion. Also, paragraphs 4 (a), 4 (b), and 4 (c) could be omitted.

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Dr. Calvesi - Rome
April 9, 1962

- 2 -

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

2. Each work featured in the film must be shown in its entirety at some point in the sequence.
3. If the film is made in color, the color should be controlled by a person competent to check it.
4. A synopsis of the shooting script, with notations as to how the material will be handled, should be submitted to The Museum of Modern Art for approval.
5. For the security of the works of art as well as for the artistic integrity of the presentation, shooting should be done under the supervision of museum curatorial personnel as well as museum technicians.
6. Proper credit should be given The Museum of Modern Art in the titles and in the narrative.
7. We should like to know the name of the Director of the film and the name of the narrator.

As soon as we receive assurance on all these points from either you or Mr. Bizzarri we shall discuss the matter again with Mrs. Halpert, Mr. Shahn and our Museum authorities and will let you know our decision as soon as possible. Should we be able to grant authorization for making the film, we shall proceed immediately to request permission of the lenders to the exhibition for the use of the works they own in your documentary.

I am sure the Shahn exhibition will have a great success in Rome and we are very happy to have this opportunity to collaborate with you in showing it in the Galleria Nazionale d'Arte Moderna.

With best wishes to you and Dr. Bazzarri,

Sincerely,

Waldo Rasmussen
Associate Director
International Circulating
Exhibitions



PHILBROOK ART CENTER

A PROPERTY OF THE SOUTHWESTERN ART ASSOCIATION

2727 SOUTH ROCKFORD ROAD

TULSA 14, OKLAHOMA

DONALD G. HUMPHREY, EXECUTIVE

April 2, 1962

Mr. John Marin, Jr.
The Downtown Gallery
32 East 51st St.
New York 22, N.Y.

Dear Mr. Marin:

In the same mail with your inquiry about the Rattner print was a letter from Hahn Bros. stating that they had one work which they couldn't identify; from their description, I assume that it is the print and I have written to them about it. Sorry for the confusion. Thanks again for your assistance with the show.

Sincerely,

Donald G. Humphrey
Donald G. Humphrey

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

BUSINESS MANAGEMENT

CRESTVIEW 4-7377

Robert H. Ginter and Co.

ONE TWENTY EL CAMINO DRIVE
BEVERLY HILLS, CALIFORNIA

April 11, 1962

The Downtown Gallery
32 East 51st Street
New York, New York

Gentlemen:

Re: Andre Previn

With reference to the account of the above captioned client we respectfully request a clarification of the \$4,400.00 balance shown on your statement dated March 30, 1962, in the form of an itemized list of the charges involved.

Very truly yours,

ROBERT H. GINTER & CO.
Managers for Andre Previn

BY

Gordon Ginter
Gordon Ginter

GG:mr

*commit the
to Kuffe Sale
& payment
it is representative*

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March 29, 1962

Mr. Donald Gresson
71 Cleveland Lane
Princeton, New Jersey

Dear Don:

I have just discovered that I did not acknowledge your letter and enclosure and want to offer my apologies.

It was so nice to hear from you after these many years and I am not embarrassed that I am more than twenty-nine years of age. As a matter of fact I have been making ~~an~~ asset of the fact that like the PanAm airline I can boast of the precious extra of experience.

I am sorry to learn that you have lost your wife. Are you still painting or are you devoting yourself entirely to your renewed project?

When you are next in New York do come in to say hello. It will be nice to see you again.

Sincerely yours,

BGH:gs

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PHILBROOK ART CENTER

A PROPERTY OF THE SOUTHWESTERN ART ASSOCIATION

2727 SOUTH ROCKFORD ROAD

TULSA 14, OKLAHOMA

DONALD G. HUMPHREY, DIRECTOR

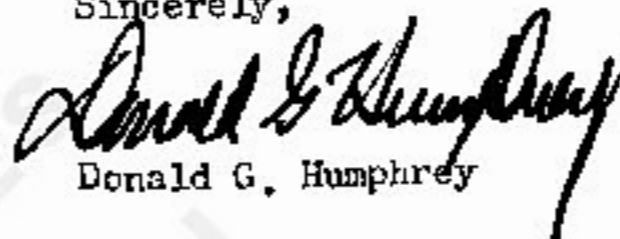
April 2, 1962

Miss Irene Gruber
The Downtown Gallery
32 East 51st St.
New York 22, N.Y.

Dear Miss Gruber:

In answer to your request, the name
of the purchaser of the William Zorach bronze SEA PIGEON
was Mr. Herbert Gussman, 4644 S. Zanis, Tulsa, Okla.

Sincerely,


Donald G. Humphrey

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OFFICE OF
CHIEF COUNSEL

U. S. TREASURY DEPARTMENT
INTERNAL REVENUE SERVICE

OFFICE OF THE REGIONAL COUNSEL

P. O. BOX 1279

NEWARK 1, NEW JERSEY

APR 16 1962

IN REPLY REFER TO
CG:MMW-TC
AGM

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

In re Milla Rabay
Docket Nos. 94715, 95326

Dear Mrs. Halpert:

In accordance with your suggestion, Mr. Alvin C. Martin of this office has spoken to Ralph F. Colin, Esq., counsel for the National Association of Fine Arts Dealers, Inc., regarding your willingness to serve as a member of a panel of three art experts who will prepare written valuation appraisals and who will testify, if necessary, in behalf of the Internal Revenue Service in the above-entitled Tax Court cases.

Both Mr. Colin and this office were pleased to hear of your willingness to serve on the panel.

Thank you kindly for your cooperation and assistance in this matter.

Very truly yours,

Cecil H. Haas
Cecil H. Haas
Regional Counsel

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CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION TELEGRAM

W. P. MARSHALL, President

ST-1201 (4-60)

SYMBOLS

DL = Day Letter

NL = Night Letter

LT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

1962 APR 12 AM 11 38

PFA039 DA113

D LLB48 PD AR DALLAS TEX 12 1010A CST
DOWNTOWN GALLERY

32 EAST 51 NYK

DAVIS SHIPPED REA MARCH 27TH WAY BILL 18087 TO SANTINI PLEASE
CHECK SANTINI AND ADVISE US UPON RECEIPT

JANE BEAIRD EXECUTIVE SECRETARY DALLAS MUSEUM FOR CONTEMPORARY
ARTS

REA 27 18087.

3415 Cedar Springs Rd
D 19

JOBAR EQUIPMENT Company

Plastic Specialties for Corrosives Handling

P. O. BOX 114
SOUTH ORANGE, N. J.

TELEPHONE 763-8707
(AREA CODE 201)

April 3, 1962

The Downtown Gallery,
32 East 51st Street,
New York, N.Y.

Dear Mrs. Halpert:

I want to thank you very much for the time you spent with Mrs. Friedman and me last Thursday and as I am sure you realized, we are very much interested in the painting "Child From Salem" (#581).

The painting does need cleaning and my wife is not happy with the frame which I am sure I would have to change before she would be willing to live with it. The cleaning and the reframing would add to the original cost of the painting beyond the original cost less the allowance you would make on the frame.

Consequently, I would like to make an offer to you of \$650.00 for the painting and frame, as is, with no allowance for the frame. We would be responsible for cleaning and reframing.

If this offer is acceptable to you, I would appreciate your advising me as soon as possible. Providing we can work this out, I would want to bring the painting home and live with it for about a week before making a final commitment.

Sincerely yours,



Howard K. Friedman

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March 29, 1962

✓
PO ✓
push ea
MJD

Mrs. J. T. Sebald
909 Fourth Avenue
Middletown, Ohio

Dear Mrs. Sebald:

Thank you for your letter.

Strangely enough and by coincidence the painting by Georgia O'Keeffe entitled BLACK SPOT No. 2 is now hanging in our current exhibition. A catalogue of this is enclosed and you will note that Mr. and Mrs. Irving Levick are the owners of this picture and were kind enough to lend it to us for our show.

As agents for Miss O'Keeffe we have a selection of her work on hand at all times and if you should be planning a trip to New York we can arrange to show you other paintings of hers of equal importance. Otherwise we would be glad to send you some photographs as suggestions. May we hear from you?

Sincerely yours,

RMH:gs

Gale Grant



Happy Easter
and

Much Love

From Both

... BUT HAVE
YOU EVER
TRIED TO
GET A
RABBIT
TO LAY
AN EGG??

Edith - Dear:-
I want to Thank You

April 6, 1962

Village Newspaper Service
P. O. Box 146
New York 14, New York

Dear Sir:

Will you please cancel the delivery of the New York Times to Gratia Snider of 22 Charles Street as of this date?

Thank you.

Sincerely yours,

Irene Gruber
Bookkeeper

lg
encs

POL *Purchaser*
OK

March 31, 1962

Dr. L. Lee Hasenbush
315 Buckminster Road
Brookline 46, Massachusetts

Dear Dr. Hasenbush:

Thank you for your note and your interest in the Weber painting entitled MEXICAN JUG.

This is among the very few examples which are available at the present time, as we had it in our possession before the artist died and the Estate could not tie-up the consignments we had on hand. The price of the painting is still unchanged, and I am glad to quote the very low figure which it bears—\$6,000.00

Also, I was very much interested in the fact that you own an example of this great artist's work. I will check our records to ascertain whether we have a photograph of WOMAN WITH MIRROR. If not, may I impose on you to have a local photographer make a print of it for us at our expense, as we endeavor to maintain a complete photographic record of all our artists' work.

May I hear from you?

Sincerely yours,

EGH:ct

P.S. I am enclosing a catalog of our current exhibition which has been creating a tremendous amount of excitement in New York, indicating much to the surprise of the younger generation that modern art in America started before 1950. Max Weber is represented with four really magnificent canvases, as are all the other artists participating in this show. Perhaps— if you are planning to be in New York before the closing date, April 21st—you will stop in and see the show. It will be nice to meet you, but meanwhile, I'll look forward to hearing from you.

The SWETZOFF Gallery 119 Newbury

Street, Boston 16, Massachusetts

Kenmore 6-1990

Hyman Wulf Swetzoff

April 12, 1962

Dear Edith:

I am enclosing my air and hotel receipts for my sojourn in New York. Because I had no intention of billing you, I kept no record of my daily expenses, nor requested any receipts.

The break-down figures relate specifically to the tangible expenses incurred during the three month association with The Downtown Gallery. I have not evaluated the time spent in your gallery or the loss resulting from the time spent away from my own gallery.

I am anxious to hear more about your new ideas; perhaps I will have an opportunity to discuss them with you soon. I doubt that I will be able to get to New York to see your current show. There have been many favorable comments about it from my Boston friends.

Hoping to see you soon,

Best,



HWS/s
encl.

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Mr. Morton Kaplan

~~Clenden Hall A 208~~

~~601 West Clivden St.~~

~~Philadelphia 19, Penna.~~

Box 49025

Los Angeles 49, Calif.

b. c/o H. Daroff & Sons, Inc.
2300 Walnut Street
Philadelphia 3, Pa.

b. LOcust 8-1000

12/61 *Pharm* - A111

APR 12 1962

April 5, 1962

Mrs. Eero Saarinen
10 St. Ronan's Terrace
New Haven, Conn.

Dear Aline:

As you probably know, Stuart Davis was awarded a medal by the A.I.A. and the honor is to be conferred sometime in May somewhere in Texas. (How vague can I get!)

Naturally we have been requested to supply several Paintings and it seems most fitting to include a large sketch of the mural which was commissioned by Eero for Drake University. There will be several other pictures but I was wondering whether it would be possible to get an enlarged photograph of the mural in place to illustrate the context with the Architecturer. Could you let me know.

When you are next in New York I do wish you could come in to say 'hello' it would be so nice to see you.

Best regards,

Sincerely,

RM:fo

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 2, 1962

Mr. Alfred W. Frankenstein
San Francisco Chronicle
San Francisco 19, California

Dear Mr. Frankenstein:

We ascertain the price of color slides at \$3.00 each. The black and white slides are \$1.00 each.

I will be glad to send you a set if you so desire.

Sincerely,

ELH:jds

**CONTINENTAL ILLINOIS NATIONAL BANK
AND TRUST COMPANY OF CHICAGO**

231 SOUTH LA SALLE STREET

TELEPHONE STATE 2-8000

CHICAGO 90, ILLINOIS

TRUST DEPARTMENT

April 5, 1962

Miss Edith G. Halpert, Director
Downtown Gallery, Incorporated
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

Mr. Willis F. Woods, Director of the Norton Gallery and School of Art in West Palm Beach, Florida, has notified us of delivery by you of Ben Shahn's framed gouache painting entitled "I Never Dared to Dream", to the gallery. We understand that the painting is to be acquired by the Palm Beach Art Institute for the gallery at a price of \$5,500.

Accordingly we are enclosing two copies of a bill of sale for this painting. You will remember that in 1958 when writing to you in regard to the purchase of another painting, some question arose as to the actual owner. Because of this, you will notice that the bill of sale has blanks where the owner's name should be inserted. If the gallery is the owner, rather than simply agent for the owner, we will wish the bill of sale to bear your corporate seal. Upon receipt of the bill of sale in properly executed form, we will forward our check for the purchase price on behalf of the Institute. The carbon copy of the bill of sale we presume you will wish retained for your own files.

Kindest regards.

Sincerely

Gabe W. Burton

Gabe W. Burton
Assistant Secretary

GWB:JGS

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April 5, 1962

Mrs. Norman Cahners
39 Worthington Road
Brookline 46, Massachusetts

Dear Mrs. Cahners:

Thank you for your letter.

Yes indeed we have several very outstanding Marins available as we had arranged some time ago to dole out his pictures rather gingerly. While I should be very glad to send you some photographs it is very difficult to judge Marin's work in black and white as his color organization is so vital within the overall pattern. Since we have these paintings tucked away may I suggest that you wait until you have an opportunity to come to New York and see the originals instead. If this is not feasible we shall of course carry out your wishes in the matter. May I hear from you?

Sincerely yours,

EGH:gs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 30, 1962

TO: Mrs. Edith Halpert

FROM: Mrs. E. Wilder

PHOTOGRAPHER

Collection Downtown Gallery ?

ARTIST

Karfiol

"

TITLE

Cliffside Villas

Back Country, Maine

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

April 4, 1962

The Print Club
1614 Latimer Street
Philadelphia 3, Pa.

Dear Sirs:

In reply to your query of April 3 as to the availability of "13 Poems by Wilfred Owen," illustrated by Ben Shahn and Leonard Baskin, we regret that we do not have this work.

Sincerely,

EOH:jds

April 4, 1962

Mrs. Philip Schwartz
122 San Miguel Road
Pasadena, California

Dear Mrs. Schwartz:

In regard to your suggestion in your letter of March 28 that you ship the quilt to me, I am sorry but I do not wish to go to the expense of shipping same.

If you would send me a photograph, I would then be in a position to discuss this with you further.

Sincerely,

EGH:jds

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SENDER
WAITING



TELEGRAPH ANSWER

WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

SF-1201 (4-60)

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=International
Letter Telegram

For domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination

1962 APR 17 PM 4 09

PFA152 0A433

O BHA225 PD AR BEVERLY HILLS CALIF 17 1241P PST

MRS EDITH HALPERT, THE DOWN TOWN GALLERY

32 EAST 51 ST NYK

O KEEFFE NOT ARRIVED PREVINS HOME OR THIS OFFICE PLEASE ADVISE
GINTER.

Shipped

*3/29
Ref # 539-610 611
Ins # 170*

*night letter
sent 4/17
to Ginter -
our local office has tracer
in the work.*

March 29, 1962

Miss Janet R. MacFarlane, Director
Albany Institute of History and Art
123 Washington Avenue
Albany 10, New York

Dear Miss MacFarlane:

Thank you for your letter.

Somehow I don't recall any previous correspondence about the Sheeler, but I'm delighted to have the photograph of this early example. I presume it is painted on a small panel similar to others of the approximate date. Can you give me the size?

Of course we will be very glad to make an exchange, but unfortunately there are no recent paintings available by Charles Sheeler. He has been incapacitated for several years and we have only one very large late painting which we must retain for exhibition purposes. However there are two or three excellent drawings which are available and when you are next in New York I will be very glad to show them to you for consideration. Do let me know when you plan to be here. It will be nice to see you again.

Sincerely yours,

BCH:gs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

WILLIAM LESCAZE F.A.I.A. ARCHITECT 211 EAST 48th STREET NEW YORK 17

ASSOCIATE

HENRY A. DUMFRIE A.I.A.

ILdora 5-3660

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

30 March 1962

Dear Mrs. Halpert:

Thank you for your note of March 29, 1962.

Yes, I would be very glad if you would send me a separate letter regarding the gross figure for the Tseng Yu-Ho painting.

Cordially

~~Very truly~~ yours,

Nancy Schoolar

NANCY SCHOOLAR

Secretary to William Lescaze

gr

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Forrest, 1956

450.-

LAW OFFICES OF
RUBIN, BAUM & LEVIN

MAX J. RUBIN
FREDERICK BAUM
ABRAHAM G. LEVIN
JACK G. FRIEDMAN
IRVING CONSTANT
BERNARD STEBEL
IRWIN H. MOSS
RONALD GREENBERG

350 FIFTH AVENUE
NEW YORK 1, N. Y.
LONGACRE 5-2424

April 10, 1962

Mrs. Edith G. Halpert
Downtown Gallery, Inc.
32 East 51st Street
New York, New York

Dear Edith:

I received a copy of letter dated April 4, 1962 from Mr. George E. Hamilton to you. The following are my comments with respect to the points raised which require comment.

With respect to Paragraph 1, Mr. Hamilton suggests that it would be clearer if you and DG gave the title of the works of art to the Corcoran and merely retained a life estate. That is precisely the legal effect of the language that was contained in the proposed Deed. The phrase used therein "retaining to herself a life interest" is recognized in law as producing the legal effect of your retaining a life estate. This is the phrase used in the form which you gave to me, a photostatic copy of which I enclose herewith. If Mr. Hamilton prefers the words "retaining a life estate", I have no objection since the legal effect is precisely the same. As to the gift by DG, however, we cannot provide that you retain a life estate. This would have the effect of a taxable dividend by DG to you. We must state, as in the proposed Deed, that DG retains possession and enjoyment of the pictures for your life, or if Mr. Hamilton prefers, that DG retains an estate measured by your life.

In order to meet Mr. Hamilton's desires as to the foregoing, I would suggest that the first sentences of Paragraph 1 be changed to read as follows:

"The said Edith Gregor Halpert (hereinafter referred to as the "Individual Donor") does hereby give and transfer unto the said Corcoran Gallery of Art (hereinafter referred to as the "Donee") the title and ownership in and to the paintings and other works of art itemized and described in the schedule annexed hereto marked Exhibit A, retaining to herself a life estate in the said works of art. The said Downtown Gallery, Inc. (hereinafter referred to as the "Corporate Donor") does hereby

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April 10th, 1962

POV
C16 friend of Kramer
note 4/62

Mrs. David Abrahamson
1035 Fifth Avenue.
New York, N. Y.

Dear Mrs. Abrahamson:

Finally last Friday evening Mrs. Weber, her daughter, and their attorney joined us at the gallery and went over all the material that I had appraised at the studio and at the gallery. We now have in our immediate possession a superb collection of paintings which have been released for sale. This, however, does not include the painting that you like so much in the current exhibition, as Mrs. Weber decided to retain three of them for the time being. On the other hand, we have such a wide variety here of superb paintings in all media that I am sure that you and Doctor Abrahamson will find something to be equally enthusiastic about.

Since I have several out-of-town engagements during the next week or two, would you be good enough to phone me for a specific appointment so that I may be here when you call. It will be nice to see you again.

Sincerely,

EGH:JT

C16 4/62
friend of Kramer

April 5, 1962

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mr. Charles Sheeler
Down Lane
Irvington, New York

Dear Charles:

Just so that you may relax about the matter I want to advise you that we are making all the necessary arrangements with Felicia Geffen in connection with the paintings to be exhibited at the Academy of Arts & Letters.

She asked me during our last conversation to communicate with you regarding your acceptance as a member of the Academy now that you have received the award. There is one vacancy which they are holding for you and since you have been awarded this honor I felt certain that you would agree to be listed on the permanent roster as a member of the organization. You really should, don't you think so? Nevertheless I will not assume that responsibility without getting your permission which I hope will be forthcoming promptly.

We have had more telephone calls enthusiastically referring to the newspaper announcement and no doubt you have also heard directly. This should please you immensely as very few artists have honors both early and late. The continuity is a mighty important factor and I am very happy for you. Incidentally your paintings in the current show are making people's eyes pop. It is wonderful to bring this group together and show them as well as they are now presented. I am very proud of you, my boy, and equally proud that I have the privilege of being your representative. And so I close with

Affectionate greetings,

EGH:gs

April 5, 1962

Mr. Thomas S. Tibbs
Director
Des Moines Art Center
Greenwood Park
Des Moines 12, Iowa

Dear Tom:

As I advised you I have been negotiating with Lillian Hellman to present to you the Max Weber Paintings. She is now prepared to give this to you but wants to receive a letter from the Institute as an official request. The title of the Painting is "Still Life."

Our current show is really popping and I am completely exhausted but elated with the reaction of the visitors. Everyone seems to be absolutely stunned and I am beginning to feel like a relic of the Civil War, but pleasantly so.

With best regards,

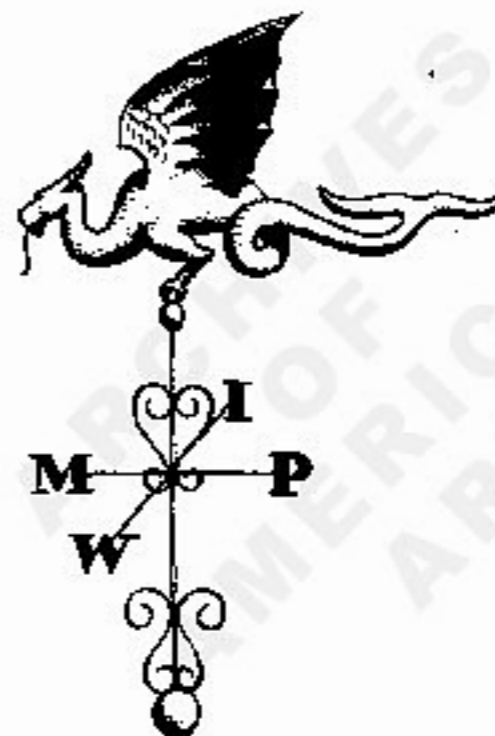
Sincerely,

DM:fe

MUNSON-WILLIAMS-PROCTOR INSTITUTE

310 GENESEE STREET • UTICA 4, NEW YORK • TELEPHONE [REDACTED]
SWIFT 7-0000

April 12, 1962



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

The ARMORY SHOW - 50TH ANNIVERSARY EXHIBITION, has been scheduled to open at Munson-Williams-Proctor Institute on February 17th and will continue through April 28, 1963. We are planning a well illustrated catalogue of the exhibition, with essays by noted scholars on the Armory Show, its impact and subsequent influence on American Art. The catalogue also will contain reminiscences and comments by Armory Show artists. Art In America is collaborating with us on this project in planning a special issue to coincide with our opening.

After fifty years, this exhibition will provide the opportunity to appraise many of the paintings, sculptures, prints and drawings from the 1913 Armory Show. This exhibition contained about sixteen hundred works, and the meaning and effectiveness of our reconstruction will be greatly enhanced by the number of works we can borrow which were included in the original exhibition. We are writing to ask if you will lend the following:

Cat. No. 816 BABE LA TOUR by Stuart Davis

A loan form in duplicate is enclosed and we would ask you to please fill out the original and return to us for use in the preparation of our exhibition catalogue. The copy may be retained for your records. Will you also kindly send us a photograph of this painting, billing us for the expenses involved.

You may be assured that our staff will exercise the greatest care in handling the work, and the Institute will, of course, assume all costs of packing, transportation and insurance.

Your cooperation will be greatly appreciated.

Sincerely,

Joseph S. Trovato
Joseph S. Trovato

Armory Show - 50th Anniversary Exhibition

JST:ek
enc

P.S.

Could you please give me address of Mrs. Detweiler - so that I can request Dahlia and Asters and The Water Fall by S. Davis?

154.

RECEIPT FOR OBJECTS LENT FOR A TEMPORARY EXHIBITION

PHILADELPHIA MUSEUM OF ART

SPECIAL EXHIBITION OF

THE SHAKERS: THEIR ARTS AND CRAFTS

Philadelphia, April 5, 1962

Received from Mrs. Edith Gregor Halpert

The Downtown Gallery, 32 East 51st Street, New York 22, New York

The objects listed below, solicited by the Museum as a loan, subject to the conditions printed on the back of this receipt.

Henry P. McChesney
Curator in Charge

OBJECTS	DESCRIPTION	CONDITION	VALUE
	Inspirational Drawing: "The Roll That De Holy Mudder Send". pen and ink, touches of color, 18 x 24 descriptive lettering not signed, not dated		

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

F
apm

March 29, 1962

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Mr. Hubbard H. Cobb
The American Home
300 Park Avenue
New York 22, New York

Dear Mr. Cobb:

As you requested I am listing below the insurance valuation of the painting by Arthur Dove.

THE LOBSTER	oil	1908	32 x 26"	\$ 3500.
-------------	-----	------	----------	----------

Sincerely yours,

EOH:ga

April 10th, 1902

Dr. John I. Coe
Director of Laboratories
Minneapolis General Hospital
619 Fifth Street
Minneapolis 15, Minn.

Dear Dr. Coe:

Fortunately we have at the moment three still life paintings by Charles Demuth. I am ordering photographs to send down to you and as soon as they arrive from our rather slow photographer I will send you all the pertinent data.

We had a meeting last Friday of the Weber estate including the attorney and we are delighted with the fact that a good many of the pictures will become available for sale. However, those in the current exhibition are privately owned by Mrs. Weber and at the moment she has no intention of releasing them.

I am very happy to report that a number of the paintings will be for sale and in a very wide price range depending on size, medium, and period. We have had a tremendous number of inquiries for these, but at the moment do not want to push Mrs. Weber and can promise you that if and when any of these will be released, I shall let you know. This, however, does not include the tempera entitled "Abstractions" which was lent by a private collector who wanted to remain anonymous. Furthermore, there is nothing in the estate in that small dimension and theme.

Since our supply of "Masterpieces" must necessarily become more and more limited in time, we are not eager to dispose of them rapidly and I am sure that when you are next in New York and can take the time to look at some of our special stock you will find a number of most desirable prospective acquisitions.

I look forward to your visit.

Sincerely,

ROH:JT

DES MOINES ART CENTER

GREENWOOD PARK

DES MOINES 12, IOWA

April 11, 1962

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

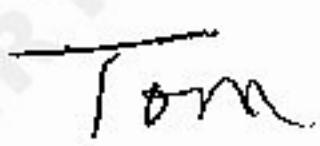
Thank you very much for your letter of April 5 which I read to the Acquisition Committee at the meeting yesterday. They asked that I extend to you their appreciation for your acting in our behalf regarding the gift of the Max Weber painting.

While acting upon your recommendation there is no doubt that we will want this work in our collection, the committee has asked that, as a matter of policy, we have it sent on to be seen. You will know best how this may be handled and I leave it to your good judgement.

I am sorry to tell you that I could not complete the acquisition of Preston Dickinson's "Grain Elevator, Omaha". I will arrange for its return to you at the earliest possible moment.

Congratulations on your exhibition, I was delighted with the catalogue and only wish that I could see it.

My best to you as always,


Thomas S. Tibbs
Director

TST/go

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April 11, 1962

Mr. Thomas Scherman Buchner, Director
Brooklyn Museum of Art
Eastern Parkway
Brooklyn, New York

Dear Mr. Buchner:

We are arranging a one-man exhibition of Recent Works
by Stuart Davis - to open April 23rd and continue
through May 19th.

Both the artist and I are very eager to include FAMOUS
PICTURE, 1958 owned by your museum.

If it is possible to retain this on your policy we will
be very glad to pay the pro-rata premium. Our own
insurance ends at the portal. We will also arrange with
Westernman, our trucker, to pick up the painting on April
18th or 19th if that is agreeable to you. A self-address-
ed card is enclosed for your reply.

Many thanks for your cooperation.

Sincerely yours,

EGH:lg
enc:

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CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION

TELEGRAM

W. P. MARSHALL, PRESIDENT

SF-1201 (4-60)

SYMBOLS

DL = Day Letter

NL = Night Letter

LT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

PFA030 BD059

B LLB050 PD BOSTON MASS 2 920A EST

MRS EDITH HALPERT

THE DOWNTOWN GALLERIES 32 EAST 51 ST NYK

WEBER PAINTINGS BEING DELIVERED TO YOU ON THURSDAY

ISABEL GERSTEN

THURSDAY.

10:10 AM
Boston

MUSEUM OF FINE ARTS
BOSTON 15, MASSACHUSETTS

OFFICE OF THE REGISTRAR

April 11, 1962

Downtown Galleries
32 East 51st Street
New York, New York

Gentlemen:

We have been informed by the Department of Prints that Mr. C. Adrian Rubel has purchased two prints by Ben Shahn listed on our sale receipt of March 8, 1962. The prints are titled as follows: *The Botanist*, woodcut and *Music and Molecules*, lithograph.

Will you please sign and return the enclosed receipt which will authorize us to release the prints to Mr. Rubel?

Sincerely yours,

Eleanor Humphreys

(Miss) Eleanor Humphreys
Assistant to the Registrar

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CS
pt mtr
488 E 139 ST
BX 54, N.Y.
Dear Sir,
Will you please send me
full details & information on how
one goes about exhibiting at your
gallery. Thank you.
Sincerely,
Miss Veronica Lewis

THE BUTLER INSTITUTE OF AMERICAN ART



RJ.3-1711 • 524 Wick Avenue
YOUNGSTOWN • OHIO

April 4th, 1962

The Downtown Gallery
32 E. 51st St.,
New York 22, N. Y.

Attn: Miss Edith G. Halpert, Director.

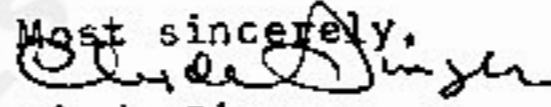
Dear Miss Halpert:

Our large mailing lists become unruly at times, so please excuse the package of Midyear material.

I am compiling our Midyear Invitations and as in past years, we will be glad to have your Gallery represented. Enclosed are three blanks to be filled out for any three of the artists whose work you may have in stock at the proper time. Oils, watercolors, or gouaches are acceptable. As long as we know that you will send three works you need not be specific as to who or what until Budworth's pickup sometime after mid-May. However, when you do decide, please return the blanks immediately. The small labels go on back of each work for proper identification all along the way.

Among your people we could use a Davis, O'Keeffe, a Rattner, ~~Shain~~, ~~Shain~~, or a Zorach, watercolor. Mr. Butler, as usual, is at his winter home in Antigua until April 18th.

PS: WE HAVE TO LIMIT DEALERS TO
NO MORE THAN 3 INVITES.
CS:MC DUE TO OUR LOW TOTAL

Most sincerely,

Clyde Singer,
Assistant Director.

April 11, 1962

Mrs. John Stauffer
65 Howe Street
Worcester 2, Massachusetts

Dear Mrs. Stauffer:

It has been a long time since I have had the pleasure of seeing you and Mr. Stauffer, and I do hope that you will get in to see our current exhibition another catalogue of which is enclosed as a reminder. I am sure that you will find this a very interesting experience. Many of the paintings, all of which were produced ten years before the Armory Show and ten years after, have not been on view in New York for twenty or thirty years and there has been the most tremendous excitement about this event.

We are following this exhibition with an equally important one- a one-man show of recent paintings by Stuart Davis. In view of his very slow production we are obliged to borrow a number of paintings, and I am writing to you in the hope that you will be kind enough to lend us his STANDARD STILL LIFE NO. 2 dated 1958 as it is a very important example in the context of the show, which will open on April 23rd and will continue for a period of a month. We will of course be glad to pay all the transportation charges and if it is convenient for you to retain this picture on your insurance policy we will also take care of the pro rata insurance premium.

I hope that you will cooperate with us as it is most important to include your painting. Meanwhile I do hope you will come in shortly as it is always so nice to see you and Mr. Stauffer.

Sincerely yours,

RCH:ig

P.S. We should like to have the painting here considerably before the opening as the magazine reviewers come in one to two weeks before to make the publication deadline. Please call COLLECT.

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
ascertained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

apm

April 5, 1962

Mr. Samuel Waugh
c/o University of Nebraska
Art Galleries
Lincoln, Nebraska

Dear Mr. Waugh:

At your request I am glad to give you what I consider the cur-
rent valuation of the painting listed below.

Yasuo Kuniyoshi FRUIT ON TABLE 1932 oil \$ 6500.
42 x 30"

Sincerely yours,

RBH:gn

1Y34-30 S N.W.
Washington 7, DC.



CONTAINER CORPORATION OF AMERICA

38 SOUTH DEARBORN STREET CHICAGO 9 TELEPHONE FRANKLIN 2-6161

April 6, 1962

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for your letter of March 29th. I have already contacted the Art Institute about the Harnetts they have, as well as several other museums and individuals who own the type of painting we are looking for. We wish to use ten or twelve different paintings in our recipe portfolio, so are having to forage far and wide to find this many good examples.

We are being audacious enough to hope to be able to choose from a group of more than twelve paintings, in order to have as fine a collection as possible, so I wonder if you would be good enough to let me see some of the material in your photographic file. (If you don't wish to loan out the original photographs we will be glad to pay for any stats or copies you might have made.)

Also, I must reveal my ignorance and ask you for the address of the Manson-Williams-Proctor Institute, of which I have never heard until now.

Thank you for your help and cooperation.

Sincerely yours,

Richard Sessions

Richard Sessions
Department of Design

agd

*3/10 General
PL write address*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

25 Broad Street
New York 4, N.Y.

April 12, 1962

Dear Mr. Halpert,

Enclosed is my final payment on
the Tobey pastel. Thank you very much for
your patience. You may recall that
you mentioned that you would revalue
the picture, in the light of current market
price, and it now being a year later,
I wonder if you think my present
insurance value of \$3,500 is right, or
whether it requires change.

\$2700.

Also, the values for insurance on

What #2
Stonington
1923 W.C.
13 3/4 x 17

The MARINE 900-7000
\$2,000

SHANN 1957 2500-2500

(LUTE #2) 25X32 1/2

SHANN 1200

(WILLIE HOPKINS) 17 1/2 x 11 1/2

1956 11x13 DAVIS 600-
(STUDY FOR PREVIEW) 1,500

1927 17 1/4 x 14 DAVIS 750-
(ELEANOR) 1,200

O'KEEFE
PASTEL - 1800
- The Street 15 x 10
DEMUTH
(STUDIO
INTERIOR - 2,000
- IN THE
BOOK, ILLU-
STRATED)
1967? 9 1/2 x 12 3/8

Do any of these require revision? Many thanks.

Sincerely,
Haim Steinberg

March 29, 1962

*Photo Sent
H/V*

Mrs. Philip M. Meyers
230 West Galbraith Road
Cincinnati 15, Ohio

Dear Mrs. Meyers:

Thank you for your letter.

In order to refresh your memory about the painting I thought it best to send you a photograph with the pertinent data you requested, all of which appears on the reverse side.

If after looking at the photograph you are still interested in the painting we shall be very glad to send it to you for consideration. Your only obligation will be the expense involved in packing, shipping, and insurance.

I look forward to hearing from you.

Sincerely yours,

EGH:gs
enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

collect telegram sent full rate 4/12/62 to:

Mr. Joseph R. Shapiro
516 Augusta Boulevard
Oak Park, Illinois

SENT APPRAISAL MARCH TWENTY. COPY FOLLOWS.

Edith Halpert

April 7, 1962

Mr. Richard Sessions, Department of Design
Container Corporation of America
38 South Dearborn Street
Chicago 3, Illinois

Dear Mr. Sessions:

The address you requested in your letter to Mrs. Halpert
is listed below.

Kunson-Williams-Proctor Institute
310 Genesee Street
Utica 4, New York

Thank you.

Sincerely yours,

Irene Gruber

lg

Rome, 14th April 1962

Dear Mrs Holpert,

I refer to telegram of Mrs Rossmussen (Museum of Modern Art), and I ask you the authorisation to make a color documentary film "Ben Shahn", with cultural intention.

Venturoli, famous critic, is the author of script; I am going to make direction of documentary; and the producer will be the Society "Cortimetraggi" (Rome).

In the past I made:

- "George Grog" - Premium at the Festival of Venice
- "Guttuso" - Premium at the International Festival of Bergamo 1961
- "Boccioni" - Italian selection for Oscar 1962

I should like the authorisation with your telegram sent to "Galleria Nazionale d'Arte Moderna" - Rome, before the 23th of April, because the roman exhibition will be closed on the 28th of April.

I give you my thanks.

Libero Bizzarri

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April 9th, 1962

Mrs. Frances Henby
Executive Secretary
Tom Slick
National Bank of Commerce Bldg,
San Antonio 5, Texas

Dear Mrs. Henby:

Thank you for your letter.

I am sorry but an ex-employee managed to confuse you so thoroughly both in the invoice and in the subsequent letter. I can now give you the correct information. The pastel entitled "Sun Water 1922" was painted by Georgia O'Keeffe and not by Marin. Furthermore, the word Maine should not have been included in the title. On her next visit to New York I shall ask Miss O'Keeffe the locale of the subject which I think is Lake George, but not to confuse you any further, it would be best to keep the simple title.

Yseng Yu-Ho as you have written in your correction in the first line of your postscript is the correct form. The surname is Yseng and the given name is Yu-Ho. For your information she is married and her name is Mrs. Gustav Eke, but of course she uses her maiden name professionally. I trust this is the information you require.

Sincerely,

RBH:JT

April 16, 1962

Mrs. Philip Schwartz
122 San Miguel Road
Pasadena, California

Dear Mrs. Schwartz:

May we ask you to please send us the price you are asking
for the quilt?

Thank you.

Sincerely yours,

Irene Gruber

ig

BRANDT & BRANDT

101 PARK AVENUE, NEW YORK 17

Telephone MUrray Hill 3-5890

April 17, 1962

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York City, New York


Dear Miss Halpert,

Some serious questions have been raised by your desire to have a byline on the proposed book. These problems essentially have to do with form, and while we are convinced that there will be no trouble in working them out, they must be dealt with.

It might be advisable to wait until Fred comes East early this summer. You can then sit down with the beginnings of the manuscript, and decide what makes the most sense.

However, Harold is fully aware of all of this, and has strong feeling about it himself. You may wish to discuss it with him before Fred gets here. Or, more to the point, I might be able to be of some help to you on this.

Sincerely,


Carl D. Brandt

CDB/cml

ALLENTOWN ART MUSEUM

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Fifth and Court Streets, Allentown, Pa., 433-7100

April 11, 1962

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Your most welcome letter comes exactly when it is totally impossible for me to get to New York. The interest of what you are doing, however, is such that, against all good judgment, I have decided to come in on Tuesday, the 17th.

I want to thank you for the clippings. I think it is unfortunate that Preston did the piece for the Times as I would have liked to have seen Canaday's reaction. Emily did a nice job, but I think could have been more forceful in underlying the discoveries which your undertaking permitted her to make. Probably the restraint in both cases is due to the fact that these omniscient critics cannot afford to admit their unfamiliarity with an area in which they are supposed to be outstanding experts.

You mention the possibility of our getting a show on the same theme. I will want to discuss this with you at some length next Tuesday. Now that you have mentioned it, it would take wild horses to keep me away from this project.

My home phone is: Area Code 215, 433-1011. Frequently, if this number does not answer in the evening, try us here at the Museum where for some irrational reason we have not set up a bed.

*Pl enter on his card
that letter
JL*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

WHITNEY MUSEUM OF AMERICAN ART
GERTRUDE V. WHITNEY, FOUNDER

22 WEST 54th STREET



NEW YORK 19, N. Y.

April 17, 1962

Dear Edith:

This is just a reminder of your generous agreement to make a contribution for the work of the National Council on the Arts and Government. On behalf of the Council, I can assure you that this would be very welcome indeed.

With my best,

Sincerely yours,

Lloyd
Director

Mrs. Edith G. Halpert
32 East 51st Street
New York 22, N. Y.

LG:FM

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MILWAUKEE ART CENTER, 750 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE 2, WISCONSIN, BROADWAY 1-9500

April 10, 1962

Mrs. Edith Halpert, Director
THE DOWNTOWN GALLERY
New York, N. Y.

Dear Mrs. Halpert:

Mr. Dwight has asked me to write you re the Davis claim. Our insurance adjustor, Mr. Wenberg, is on jury duty until May 1, after which time Mr. Dwight has requested a meeting with him. I have the date marked on my calendar and will follow through with a phone call.

Best wishes,

Sincerely yours,

Laurence V. Donovan
Mrs. Laurence V. Donovan
Administrative Assistant

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BILL OF SALE

KNOW ALL MEN BY THESE PRESENTS, that THE DOWNTOWN GALLERY

32 East 51st

of the City of New York, in the County of New York, and State of _____, owner of the painting described below, party of the first part, for and in consideration of the sum of Fifty Five Hundred and no/100 Dollars (\$5,500.00), lawful money of the United States of America, to him in hand paid, at or before the enrolling and delivery of these Presents, by CONTINENTAL ILLINOIS NATIONAL BANK AND TRUST COMPANY OF CHICAGO, as Trustee, under a Trust Agreement, dated June 14, 1948, creating the "R. H. Norton Fund", in behalf of THE PALM BEACH ART INSTITUTE, INC., a Florida corporation not for pecuniary profit, party of the second part, the receipt whereof is hereby acknowledged, has granted, bargained, sold and delivered, and, by these Presents, does grant, bargain, sell and deliver unto said party of the second part all the following goods, chattels, and property, to-wit: a painting described as follows:

A framed gouache painting entitled "I Never Dared to Dream",
27" x 40", painted by Ben Shahn.

TO HAVE AND TO HOLD the said goods, chattels, and property unto the said party of the second part, its successors and assigns, to and for its own proper use and behoof, forever.

AND said party of the first part does vouch himself to be the true and lawful owner of the said goods, chattels, and property, and has in his full power, good right and lawful authority, to dispose of the said chattels, and property, in manner as aforesaid: And he does, for himself, his heirs, executors and administrators, covenant and agree to and with said THE PALM BEACH ART INSTITUTE, INC., party of the second part, to warrant and defend the said goods, chattels, and property to said party of the second part, its successors and assigns, against the lawful claims and demands of all and every person and persons whomsoever.

FLINT INSTITUTE OF ARTS
DE WATERS ART CENTER
DR. G. STUART HODGE, DIRECTOR

April 9, 1968

Mrs. Edith Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

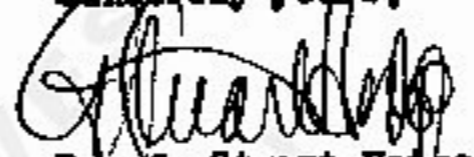
We were grateful to be able to receive the dimensions of the paintings in time for the catalogue this week. Thank you very much.

Since we have two other paintings by Demuth in our watercolor show, we will not go ahead with arrangements to borrow it, but thank you all the same for your information in this regard. We will write Mrs. Buchanan to tell her of this decision.

We are sorry not to be able to include Stuart Davis's "Chateau". If you are able to substitute for this we would be very happy to have it, although the opening date on April 26, will soon be here.

I have asked that Hahn Brothers notify you concerning the pick-up of the paintings. They plan to make the pick-up in New York April 10, or 11. I trust that they have contacted you by now.

Sincerely yours,


Dr. G. Stuart Hodge
Director

GSH/gdb

regarding sales transactions, obtaining written permission involved. If it cannot be ascertained whether an artist or agent has the information, the date of sale.